

Rājyābhisheka of His Highness Mahārāja Pratāpsinh Gaekwad.

Śrī - Pratāpasimha Mahārāja Rājyābhisheka Granthamālā.

MEMOIR No. I.

ANCIENT VIJÑAPTIPATRAS.

By

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FOREWORD.

I have much pleasure in introducing to the public the first publication in the series entitled, "Shree Pratapsinh Maharaja Rajyabhishek Granthamala", which has been started to commemorate the accession to the Gadi of His Highness Maharaja Pratapsingh Gaekwad. In November 1939, Dr. Hiranand Sastri published, in the American Journal "Asia", a short study on the subject of this memoir and as this opened up a comparatively new field of research, I requested him to undertake a more detailed examination of such documents. The present memoir embodies the results of a careful study and will be found interesting on account of the light it throws on conditions in Western India in the period covered by the documents.

Baroda, 17th July 1942.

V. T. KRISHNAMACHARI.



PREFACE.

This memoir is the first publication in a Series entitled *S'ri-Pratāpasimha Mahārāja Rājyābhisheka Granthamālā* started to commemorate the accession to the *gādi* of His Highness the Mahārāja Pratāpasimha Gaekwad. The intention is to issue from time to time memoirs dealing with archæology, painting, etc., in Gujarāt and adjoining areas and, generally, all cultural movements affecting Western India. In accordance with the scheme I took up the preparation of the present memoir and was encouraged in this undertaking by Sir V. T. Krishnamachari, the Dewan of Baroda, who appreciated the short note I had contributed on the subject matter of this memoir to the well-known American Journal '*Asia*' (November 1939). He agreed to my examining these documents in greater detail and further suggested the possibility of these scrolls having originated from Gujarāt-Kāthiāwād itself.

Through the kind offices of the venerable *Pravartaka-muni-Kāntivijaya* of the *Sāgara-kā-upāsārā* in Pāṭaṇ, I was able to obtain several *Vijñaptipatras* for examination. *Muni-Jasvijaya* of Pāṭaṇ also kindly placed several scrolls at my disposal from his collection, including the invaluable *Saṅgrahani-sūtra* on Chāmpāner cloth prepared in the Vikrama year 1453 (1397 A. D.). *Muni-Punyavijaya*, the grand-*śishya* of the said *Pravartaka-muni-Kāntivijaya*, was good enough to lend me a *Vijñaptipatra*, containing the portrait of the Mughal Emperor Jahāngīr, which he had in his custody. This epistle is connected with the *farmān* issued by Jahāngīr forbidding animal slaughter during the days of the *Paryushanā*. I already had in my possession some scrolls secured through the courtesy of *Āchārya-Vijayavallabha* and his disciple the late *Muni-Charanavijaya* as well as from the said *Muni-Kāntivijaya*. As all these scrolls come from, or are addressed to, persons who were connected with some part of Gujarāt or Kāthiāwād, there appear to be grounds for the surmise that this form of composition originated in Western India.

These documents throw useful light on the history of Gujarāt-Kāthiāwād. Indeed, their importance cannot be overrated, as I have tried to show in this Memoir. The pictures they contain are a valuable source of information about the cultural life of all strata of society in Gujarāt-Kāthiāwād during the past ages, not brought to light before. They constitute a source of Indian History

hardly tapped before. Incidentally the sources from which the scrolls dealt with in this memoir have been obtained show what a great part Jainism has played in preserving indigenous culture in the midst of acutely disturbed political conditions in medieval India.

In presenting this first memoir in this Series the author hopes not only to arouse in the publications the interest of all Indologists but also of the general public. It is his earnest hope that more documents of this nature will be collected and examined so that our knowledge of the past may be more complete.

Baroda, 12th August 1941.

HIRANANDA ŚASTRI.

POST SCRIPTUM:—

Owing to my abrupt retirement from Baroda I have not been able to pass the Memoir through the proof stage and the difficult work of correcting the proofs devolved on Mr. A. S. Gadre, M. A., my pupil and successor. I am glad to record that he has done the work with unflinching loyalty. Moreover, he gave me various suggestions while the work was being drawn up by me and I feel indebted to him for all that he has done in this connection.

Muni-Punyavijaya of Pāṭaṇ has also helped me by revising the texts incorporated in this Memoir and I am very thankful to him for the disinterested help he has been giving me.

Srinagar, Kashmir.
23rd June 1942.

HIRANANDA ŚASTRI.

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Ancient Vijnaptipatras

CHAPTER I

The material dealt with in the present work is *Jaina*. Therefore, a few words about Jainism might well be put in by way of introduction before proceeding with the theme of this Memoir, *viz.*, the old scrolls or letters of solicitation addressed by the Jainas to their preceptors.

Jainism is one of the main religions of India and like Buddhism is allied to Hinduism. One might well call it a protestant movement in Hinduism; for several of its tenets are common to that religion. Jainism was brought into prominence by **Mahāvira**, the twenty-fourth or the last *Tīrthaṅkara* (literally, ford-finder, enabling people to cross the *bhava-sāgara*, the ocean of the world). He was born about 599 B. C. and died about 527 B. C. It is incorrect to call him the founder of Jainism; for Jainism existed before his birth. **Pārśvanātha**, the twenty-third *Tīrthaṅkara*, was his predecessor and, like him, certainly a historical personage.

Jainism: its main features, etc.

Pārśvanātha enjoined on his followers four **great vows**. The **first** or the chief of these vows is *ahiṃsā*, i. e., not-injuring any being. "Harmlessness" is the chief essential of Jainism. Hinduism also considers it to be the root of *Dharma* 'दया धर्मका मूल है.' *Ahiṃsā* in Hinduism is personified as the wife of *Dharma*. The **second vow** is that of truthfulness. Hinduism considers truthfulness as the highest *dharma*—'नहि सत्यात् परो धर्मः' "There is no *dharma* greater than truth." The **third vow** is 'not to steal.' *Asteya*, i. e., 'not stealing' is one of the **ten requisites** of *Dharma*, enumerated by Manu, the great law-giver of India, namely, (i) वृत्तिः (fortitude), (ii) क्षमा (forgiveness), (iii) दमः (self-control), (iv) अस्तेयम् (not stealing), (v) शौचम् (cleanliness), (vi) इन्द्रियनिग्रहः (control of senses), (vii) धीः (intelligence or reasoning), (viii) विद्या (knowledge), (ix) सत्यम् (truthfulness), and (x) अक्रोधः (calmness).

The great vows of Jainism.

The vow of
aparigraha.

The **fourth vow** is 'not to possess any property'. It is termed the vow of *aparigraha*. In Hinduism this vow is meant for a *Samnyāsi* or recluse and not for the members of the other *āśramas* or stages into which the life of a *dvija* (twice-born) is divided. In the days of Pārśvanātha or the twenty-third Jina it included the vow of '*brahmacharya*', but Mahāvīra made it more distinct, and since his time celibacy began to be regarded as a special or **fifth vow**. The Jainas, **Digambara** as well as **Svetāmbara**, profess and believe that all the *Tirthankaras* taught one and the same religion. Ordinary details would not matter much. Pārśvanātha, it is said, allowed his followers to wear an upper and an undergarment. But Mahāvīra wanted to follow the rigid rule which obliged the ascetic to be completely unclad or '*nir-grantha*,' thus showing that he was free from the ties of the world.

Two main
divisions of
Jainism.

Schism took place in Jainism even in its early stages. It became divided into two main sects, namely, the Digambara, i. e., sky-clad or unclad, and the Svetāmbara, or the white-clothed. Both believe in Mahāvīra, the organizer of Jainism but differ in the mode of worship of images though not in theology. Writers refer to seven hundred points of difference between them which need not be dilated upon here. The main differences are these:—The images of the Digambaras are nude while those of the Svetambaras are clothed. The *Kandorā* or loin-cloth and the silver eyes are the distinguishing features of the images of the Svetambaras. The monks of the Digambaras must be unclad: special arrangements are to be made when they come out in public. But the monks of the Svetambaras are, as a rule, clothed. The other main difference is that according to the Digambaras women cannot attain salvation or Nirvāṇa, whereas the Svetambaras believe that women also can attain to that stage. Neither of these two sects recognises caste as such, but each has got a number of families between whom no intermarriage is allowed. Later on subdivisions took place in Jainism causing differences in beliefs, so much so that even the worship of images which is the chief characteristic of this religion was rejected by some sects, for instance, by the **Sthānakavāsīs**.

Classes of
Jainas.

The monastic order of the Svetambaras consists of **four classes of Jainas**, viz., the **Sādhus**, i. e., monks, the **Sādhvis** or nuns, the **S'rāvakas** or lay-brothers and the **S'rāvikās** or lay-sisters. There are no nuns amongst the Digambaras for obvious reasons. The lay people by providing monks and nuns with the means of livelihood made the Jaina church the power it was in mediaeval India and is to-day. This strong organisation affords the main reasons why Jainism continued to maintain its position in India, while its far more important rival, Buddhism, was practically swept away from the land of its birth. The inflexible conservatism of the Jaina community in holding fast to its original institutions

and doctrines and its refusal to admit alterations has proved to be one of its strongest safeguards and the chief cause of its survival in spite of the lapse of more than two thousand years after its reorganisation by Mahāvira, the last *Tirthankara*.

Every great religion has its characteristic rituals and customs. In fact these are what distinguish one religion from another; for the fundamental tenets of religions are more or less the same. All such features require special study. For instance, in Christianity we see the **Christmas week** and the **Easter week** celebrated with great eclat, the former in honour of the birth of Christ and the latter, in honour of his resurrection. Apart from other festivities, the Christmas week is characterised by the exchange of greetings through cards and the Easter day by the present of painted eggs, etc. The Musalmāns observe the **Ākhiri-chahār-shamba** in honour of the Prophet's last bath by writing blessings, washing off the ink and drinking it. On the **Īd** festival they meet and embrace each other and exchange presents of sweets, etc. Similarly the Hindus exchange greetings at the time of the **Dipāvali** and the **Holi** festival, present sweets to their friends and relations and write letters of affection when they are away from each other. Besides, the Hindu ladies send or tie the *Rākhi*¹ (a cord of protection) on the full moon day of Śrāvaṇa (August) as a mark of regard and affection.

Rituals and customs, the characteristic features of religions.

The Jainas observe several festivals which distinguish their religion from other sects. Of all these festivals the one called **Paryushanā** is the most important. It falls in the month of Bhādrapada (August–September) and lasts for eight days, beginning from the twelfth day of the dark fortnight of that month. The eighth or the concluding day of this period is considered to be the most sacred and is called **Sāmvatsarika**, i. e., the annual day, and is as auspicious as the New Year's Day of the Christian world. In fact the religious year of the Jainas commences with this day and it is on this day that every Jaina has to think of his past deeds, the sins of commission and omission, and take a vow of performing virtuous deeds in the coming year. He will seek pardon for his sins directly or through letters, when the person whose pardon is sought is staying at a distance. These letters, which are sent on the Sāmvatsarika day to solicit forgiveness, are known as *Kshamāpanā* or *Vijñapti-patras*. In Gujarāt they go by

The main festival of the Jainas.

1. This *Rākhi* came to possess a special significance during the chivalrous days of Rājputānā. The man to whom it was sent was honour bound to help the lady who sent it out of any trouble she might be involved in, even at the cost of his life. Many anecdotes are known in the annals of Rājasthān showing wondrous chivalric spirit of the Rājput heroes in rescuing a lady in distress on the receipt of a *Rākhi*.

the name of *Tīṣaṇā* also.¹ Besides the dispatch of such letters, many rites and ceremonies are observed by the Jainas in the *Paryuṣaṇā* days.²

Paryuṣaṇā is a solemn fast which is observed by the laity as well as the ascetics, and while observing it the orthodox Jainas have to confess the sins done by them during the year which has passed, especially against *ahiṃsā* or non-killing, the main tenet of Jainism. This confession is indeed an ennobling custom of the Jainas though some other religions also observe it. Christianity, for example, knows it. There the priest before whom a confession is made is authorised to grant absolution to the penitent. It is not impossible that the awe in which people stand of their priests owes its origin to such customs. The Muhammadan *توبه* *tawbah* and the *paśchāttāpa* of the Hindus.

(कृत्वा पापं हि संतप्य तस्मात् पापात् प्रमुच्यते ।

नैवं कुर्या पुनरिति निवृत्त्या पूयते तु सः ॥

Manu. XI. 217.)

are, evidently, based on the same attitude of penitence or remorse which underlies this Jaina custom.

The *Vijñāptipatras* addressed to the religious head of a *Saṅgha*.

Though forgiveness is sought from the individuals concerned yet no letter has been found in which an individual has apologised, except in the case of monks, as we shall see below while examining the epistles themselves. Barring the cases of monks we find that the *Vijñāptipatras* were written by one Jaina community (or *Chaturvidha-saṅgha*) of a locality to the religious head or Jain-*āchārya* residing amongst another Jaina community or *Saṅgha* mentioning the pious deeds done by the inviters and requesting the invitee to come and help the inviters to perform meritorious acts in the coming year and to pardon them for the sins committed during the previous year. This is, for obvious reasons, a statement of a general nature. *Vijñāptipatras* are not a written confession of the specific *pāpas* or sins committed singly or conjointly by the individuals constituting the community—detailed written confessions would hardly be safe, besides being in bad taste.

The majority of the epistles which I have been able to examine, including the one connected with the *farmān* of *Jahāngīr*, seem to pertain to the Jaina monks or *āchāryas* called '*S'ripūjyas*'. These preceptors were known for their pomp and were not as strict as others in their ways of life. They have had considerable influence in *Baroda*. But nowadays they are more respected in *Rājputānā* than elsewhere. We shall know more of them while noticing the epistles themselves.

1. The custom of sending Christmas or New Year cards is somewhat analogous though it has a different objective.

2. For their detailed account see Margaret's note in the *Encyclopædia of Religion and Ethics*, Vol. V. pp. 875 ff.

CHAPTER II

We have thus seen that the custom of sending *Vijñaptipatras* or letters of solicitation originated in the noble idea of repentance and a determination to perform pious deeds in the future. As far as I know it is a Svetāmbara custom probably peculiar to the Śrīpūjyas or their followers. The majority of the *Vijñaptipatras* which I have examined belong to them.

Sending *Vijñaptipatras* a Svetāmbara custom.

The Digāmbara Jains do not send such letters. When this custom came into practice is not known, but it must be treated as fairly old, for the underlying idea of seeking forgiveness is an ancient one. The *Vijñaptipatras*, which I have been able to come across, are, however, late mediæval. But this does not necessarily imply that no such letters were written during earlier days. In any case the study of these epistles and also of other letters of ancient India will prove fascinating, for all such documents are a fertile source of Indian history which has not yet been tapped. The examination of ancient letters, however, is not directly connected with this Memoir and, therefore, I am appending copies of a few important specimens at the end to prove my point.

The antiquity and importance of *Vijñaptipatras*.

One chief characteristic of Jainism is its elaborate organisation. A Jaina **Saṅgha** is formed at every important centre. On account of its four constituents mentioned already, it is called चतुर्विध or four-fold. It is headed by an *āchārya* or preceptor who is respected as its ruler. An *āchārya* has disciples and followers residing in different places who might form their own communities and exchange letters between themselves during the period of *Paryushanā*. The *āchārya* being the head, the *Vijñaptipatras* will be addressed to him.

Elaborate organisation of the Jinas.

The Brāhmī *lipi* or script is the mother of the majority of Indian alphabets and Devanāgarī is its main derivative. The *Vijñaptipatras* are usually written in Devanāgarī though in some of them Mārwaḍī and Gujarāṭī are also used.

The script of the *Vijñaptipatras*.

The *Vijñaptipatras* were written in Sanskrit or partly in Sanskrit and partly in some local dialect. They were written both in prose and verse. Some of them are couched in high flown Sanskrit of the *Kāvya*s and may well be passed as first-class compositions showing great command over Sanskrit.

The language of the *Vijñaptipatras*.

The probable place of origin of the *Vijñaptipatras*.

It is not unlikely that the custom of sending *Vijñaptipatras* originated in Gujarāt-Kāthiāwād, for all such letters which I know of or have been able to examine were either issued from or were sent to places situated in Gujarāt-Kāthiāwād. The specimens which have been found outside appear to have originated in these regions, for the addressees or the addressers were connected with them somehow.

Main object of *Vijñaptipatras*.

The *Vijñaptipatras* were chiefly meant to invite a Jaina *āchārya* or preceptor to stay with a Jaina *Saṅgha* or community of a particular locality during the next *chaumāsā*, i. e., the period of the four months of the rainy season when touring is not allowed to a Jaina monk. While conveying the invitation these letters were meant to atone for the acts of commission and omission of the members of a *Saṅgha* and to convey their good wishes for the whole of humanity. These letters communicated the high regard which a *Saṅgha* had for the invitee and the eagerness of its members for doing good work and for abstaining from evil deeds. With all humility they mentioned the meritorious deeds done by the *Saṅgha* to win the good will of the *guru* whom they invited. In conveying such invitations they also made mention of various topics and often gave, though only incidentally, historical information of considerable interest. They usually gave in pictorial form a description of the locality from which the invitation was issued, and these pictures possess considerable value for various studies.

Size and material.

The *Vijñaptipatras* were written on thick country paper usually ten to twelve inches in width. In length they would sometimes go to the measure of 108 cubits, which was the length of an epistle written in the Vikrama year 1466 by *Muni-Sundara-sūri* to his *guru Devasundara-sūri*.¹

Some of these *Vijñaptipatras* were not merely letters but *Khaṇḍa-kāvyas* or small detached compositions or literary works. An example is the *Indudūta* of *Vinayavijaya* which was written in imitation of the *Meghadūta* of *Kālidāsa*. In form, it is a *vijñapti* or solicitation from *Vinayavijaya* made to his *guru Vijayaprabha-sūri* who was dwelling at *Sūrat*. It purports to be a message sent through *Indu* or the Moon by the author at the time of the *Paryushanā* and thus resembles the *Meghadūta* where the lovesick *Yaksha* requests a *megha* or cloud to take a message to his beloved wife at *Alakāpurī*, the capital town of *Kubera*, the god of wealth. The writer *Vinayavijaya* was staying at *Jodhpur* and describes the road from *Jodhpur* to *Sūrat* for the guidance of the messenger, as did the *Yaksha* in the *Meghadūta* the way from *Rāmagiri* to the

1. See *Vijñaptitriveṇī* by *Jinavijayamuni*, pp. 30 ff. Here a still older epistle written on palm-leaves is also spoken of.

said capital of Kubera. The route described agrees with the present railway route as is shown by the mention of the chief places lying on it. The description of Jodhpur (**Yodhapura**), **Jalor**, **Sirohi**, **Mount Abu** with its famous marble temples of **Vastupāla**, of the Jaina images at **Achalagaḍha**, of **Siddhpur**, **Ahmedābād**, **Baroda**, **Broach** and **Sūrat**, as given in it, is indeed vivid. In the following stanza it incidentally supplies an interesting description of the **Māṇḍvi pavilion** which even now is a leading landmark in Baroda:—

मध्येऽस्त्यत्र प्रचुरसुषमो मण्डपोऽत्यन्ततुङ्ग-
स्तत्र स्थित्वा चतसृषु दिशास्वीक्षणीयं त्वयेन्दो ।
द्रष्टासि द्राक् श्रियमनुपमामस्य विष्वक् पुरस्य
रस्यं होतच्छुचिरुचि चतुर्द्वारचैत्यानुकारम् ॥

It rightly calls the pavilion a *maṇḍapa*. The inscription built into one of the walls of this structure also calls it *maṇḍapa*, as has been pointed out in my *Annual Report for 1934-35*. This *maṇḍapa* (Plate I) was probably conserved by **Malhāra** or **Māloji**, the Governor of Baroda, under the orders of **Mahārāja Dāmāji Rao Gaekwad II** in the Vikrama year 1792, i. e., 1736 A. D. It says:—

तेन श्रीवटपत्तनाधिपतिना धीरेण सम्यक्कृतः
श्रीदामाजिनृपाज्ञया सुखचिरो लोकप्रियो मण्डपः ।
मल्हारेण सुवृद्धिनात्र जगतः कारुण्यपाथोधिना...

'By that wise and fortitudinous Governor of **Vaṭapattana** (Baroda), (namely) **Malhāra**, the ocean of kindness for the world, the beautiful *maṇḍapa*, which was liked by everybody (lit. world), was well made (i. e. conserved) under the orders of the illustrious king **Dāmāji** (Rao).

The *Meghadūtasamasyālekha* and the *Chetodūta* are other instances of this kind. They furnish interesting accounts of several places like **Elora**, **Port Diu**, etc., which fall on the way the messenger of these solicitations is asked to follow. They are splendid pieces of poetry. The last *pādas* in some of these compositions are identical with those of some of the verses in the *Meghadūta* of **Kālidāsa**. For instance, the following *śloka* of the *Meghadūtasamasyālekha*:—

तस्यां पुर्यां मुनिगणगुरोर्विप्रयोगी स योगी
नीत्वा मासान् कतिचिदचिराद्वाचिकं नेतुकामः ।
भाद्रे पञ्चम्युदयदिवसे मेघमाश्लिष्टसौधं
वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श ॥

and the verse in the *Chetodūta*:-

संयोगार्थी गुरुपदभुवो वल्लभायाः प्रसत्तेः
शिष्यः कश्चित् समदमिह दुर्वारणं स्वैरचारम् ।
चिन्तायोगात्सुचिरमचलस्वात्मनिष्ठं मनः स्वं
वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श ॥

end in the last quadrant of the following verse in the *Meghadūta*:-

तस्मिन्नद्रौ कतिचिदबलाविप्रयुक्तः स कामी
नीत्वा मासान् कनकवलयभ्रंशरिक्तप्रकोष्ठः ।
आषाढस्य प्रथमदिवसे मेघमाश्लिष्टसानुं
वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श ॥

and on account of that fact they would appear to be *samasyā* as they complete the sense of an expression in verse by means of the newly made *pāda*. These compositions speak of the flourishing condition of the towns mentioned, and the accounts of the Jaina sanctuaries given in them are very informative. The former was written by **Meghavijaya** who sent it as a letter of solicitation from **Aurangābād** (where he was residing) during the *Paryushanā* days to the preceptor or *āchārya* **Vijayaprabha-sūri** at **Dvipabandar** or Port Diu in **Kāthiāwād**, the place of the residence of his teacher. This is a general solicitation which can be used by every disciple for his *guru* at the annual festival. The heart is the messenger and the *guru* is the addressee. In the former work the messenger is the cloud itself as is the case in **Kālidāsa's Meghadūta**.¹

1. Jinavijayamuni in his *Vijñaptirivepi* speaks of two more *patras*: by Vinayavijaya, the author of this *Indudūta*. One was written in the Vikrama year 1694 and sent from the village **Bāreja** near Ahmedābād to the preceptor **Vijayānanda-sūri** at Khambhāt (Cambay). The other was sent from **Devapattana** (or **Prabhāsapātana**) to **Vijayadeva-sūri** at **Anahilapura-Pātan**. This composition is amusing in that the first half of its verses is in Prakrit and the second half completes the sense in Sanskrit.

CHAPTER III

We may now turn to the methodology or the rules for writing and decorating letters, etc.

It is an empirical fact that the tendency of all documentary writing is to become formalistic, and that was the reason why treatises on how to write letters came to be written. People following ancient ideas observe the injunctions laid down in those treatises even nowadays. Similar formalism is noticeable in letters drawn in other languages as well. When simplicity is the aim such formalities are, of course, to be dispensed with.

Formalistic
nature of
letters.

The *Patrakaumudī* of **Vararuchi** is a standard treatise on writing letters in Sanskrit. According to this book letters should be written in the following way :—

Letters in
Sanskrit.

श्रीकारमादितः कुर्यात् स्थाने प्राकारवेष्टिते ।
श्रीकारत्रितयं मित्रे एकैकं पुत्रभार्ययोः ॥
षड् गुरौ स्वामिनः पञ्च द्वौ भृत्ये चतुरो रिपौ ।
स्वस्थाने पञ्चमी देया परस्थानेषु सप्तमी ॥
आत्मनः प्रथमा देया द्वितीया तु परस्य च ।
लिखेदादौ महास्थानं पूज्यपादसमन्वितम् ॥
लेखस्थानं लिखेत् पश्चादाज्ञाविनयपूर्वकम् ।
यः प्रस्थापयते लेखं तन्नाम सविसर्गकम् ॥
ईकारान्तं स्त्रियाश्चापि एवं नाम विनिर्दिशेत् ।
यस्य प्रस्थापयेत्लेखं कस्यापि चात्मनो बुधः ॥
सानुस्वारं तु तन्नाम कुर्यादक्षरमन्तिमम् ॥

“A letter should commence with the symbol *S'ri* which should be put in a *prākāra* or enclosure. Three *S'ris* should be written in the case of a friend (like *S'ri-S'ri-S'ri* or *S'ri* 3), one for the son or for the wife, six for the preceptor, five for the master, two for the servant and four for the foe. The ablative should be employed for the place whence a letter is issued (like

Vaṭapattanāt, i. e. from Baroda) and locative for the place where the letter has to go (like *Rājapure* i. e. to Ahmedābād). The addresser should put his name in the nominative case and that of the addressee in the accusative, e. g., *Devadattaḥ Kṛishṇadattam*. The prefixes like *pūjya-pāda* (whose feet are to be worshipped) should be written in the case of higher persons or *mahāsthānas* (whose status or place is greater than that of the sender of the letter). Thereafter, the name of the place from which the letter starts should be given while expressing humility and a desire to know the commands of the higher person. The sender of a letter should give his name with *visargas*. In the case of a female the name should end in *ī* (long). The last letter of the name of the addressee should be with an *anusvāra* as stated above."

These are commonplace injunctions. Exception is taken in the use of the word *S'n*. A higher person addressing one who is lower in position would use the word *Svasti* in place of *S'rī*. Similarly the word *Siddhiḥ* is used in place of *S'rī* when a junior addresses a senior. These rules may vary in some cases.

The authority quoted above further enjoins:—

पत्ररञ्जनपथः—

सुवर्णरूप्यगन्धाद्यै रञ्जयेत् पत्रमुत्तमम् ।

सामान्योत्तममध्यानां पत्ररञ्जनमीरितम् ॥

"Letters should be decorated with gold (or) silver and scented according to their status or quality. The best letter should be adorned with or written in gold, the second- or middle-class letter, in silver, and a common one, in ordinary colours".

As to the size, the same work says that the best letter should be one hand (or cubit) and six fingers in length, the second class, one hand (or cubit), and the ordinary one, of the length of the forearm upto the wrist.

पत्रप्रमाणम्:—

षडङ्गुलाधिकं हस्तं पत्रमुत्तममीरितम् ।

मध्यमं हस्तमात्रं स्यात् सामान्यं मुष्टिहस्तकम् ॥

Hasta or hand here means the forearm from the elbow to the tip of the middle finger. It will make about 24 *angulas* (fingers) or 18 inches. All this is, appa-

coration
classifica-
of letters.

ize of the
ter.

rently, a question of discretion only. The classification into *uttama*, *madhyama* and *sāmānya* seems to be arbitrary. Or, perhaps, the decoration depended upon the status or choice of the sender and the position of the addressee.

As to the way of folding letters (*patra-bhaṅga-prakāra*) we are told that:—

Method of folding letters.

पत्रभङ्गप्रकारः—

पत्रं तु त्रिगुणीकृत्य ऊर्ध्वे तु द्विगुणं त्यजेत् ।
शेषभागे लिखेद् वर्णान् गद्यपद्यादिसंयुतान् ॥

“A letter (i. e., the paper on which a letter is to be written) should be folded thrice, i. e., the paper should be divided into three parts, two of these parts should be left blank at the top, and the remaining part should be used for writing which should be in prose as well as in verse”.

Method of writing letters.

In regard to the actual writing of a letter a goad (or *anikuṣa*) should be drawn at the commencement as a mark of auspiciousness. A dot should be put in the middle and the figure of seven below it. Then the word *Svasti* should be written under it. Thereafter, a good piece of prose should come, then the word *S'ri* or its formations and some other words in Sanskrit; thereafter, the news, good or evil as the case might be, should be written in Sanskrit or in Prakrit; then, the message; then, the main news or the purport of the letter should be introduced. This should be followed by honorifics and words of affection in verse and then, the words like *किमधिकम्* meaning ‘what more’, etc., should be written. This should be followed by some verse about the despatch of the letter and then the date of the communication should be recorded. This is the usual way of writing letters.

अथ लेखनप्रकारः—

अङ्कुशं प्रथमं दद्यान् मंगलार्थं विचक्षणः ।
मध्ये बिन्दुसमायुक्तमधः सप्ताङ्कसंयुतम् ॥
तदधः स्वस्ति विन्यस्य ततो गद्यं सुशोभनम् ।
ततः श्रीशब्दरूपाणि पदन्यासक्रमं लिखेत् ॥
भाषया संस्कृतेनैव कुशलं विलिखेत् सुधीः ।
ततः शुभाशुभां वार्तां संस्कृतैः प्राकृतैस्तथा ॥
ततः प्रमाणसन्देशं ततो वार्तां नियोजयेत् ।
कीर्तिप्रीतियुतं पद्यं ततः किमधिकाधिकम् ॥
पत्रप्रेषणश्लोकं च अङ्कुमासादिसंयुतम् ।
सर्वेषामेव पत्रेषु लेखनञ्चैवमीरितम् ॥

The way of
despatching
letters.

As to the despatch or the way of sending letters, the following rules are given :—

अथ पत्रनयनक्रमः—

राजपत्रं नयेन्मूर्ध्नि ललाटे पात्रमन्त्रिणाम् ।
गुरुपत्रं नयेन्मूर्ध्नि ब्राह्मणानां तथैव च ॥
यतिसंन्यासिनां चैव स्वामिनाञ्च तथैव च ॥
सादरेणैव यत्नेन तथा मूर्ध्नि धारयेत् ।
भार्यापुत्रस्य मित्रस्य हृदये धारयेत्सुधीः ॥
प्रवीराणां कण्ठदेशे पत्रधारणमीरितम् ।
एतेषां चैव पत्राणामुक्तं धारणलक्षणम् ।
अन्येषामपि पत्राणां नियमो नात्र दर्शितः ॥

“A royal letter should be carried on the head, a letter to a worthy (high) minister should be carried on the forehead, the letter of a preceptor and of the Brāhmaṇas, on the head. So, also, the letters of the celibates, the ascetics and of the masters. They should be respectfully received on the head. The letter of the wife, the son and the friend should be placed on the हृदय or heart. The letter of a प्रवीर or great warrior should be placed on the throat or कण्ठ. This is the rule for the above-mentioned letters. The rules for other letters have not been stated here”.

The way of
despatching
Vijñaptipatras

Whether in olden times these epistles were despatched through couriers or otherwise we have no means of ascertaining definitely. From what I have myself seen at Poona some years ago when *āchārya* Vijayavallabha, who is a highly respected Śvetāmbara preceptor of these days, was to be invited for the next *chaumāsā*, I found some representative Jaina Śrāvakas personally requesting him with a written *vijñapti* duly signed by the important members of their *Saṅgha* to spend the coming *chaumāsā* with them. This ceremony would lead me to surmise that during earlier days also a somewhat similar procedure was observed. The case of the *grihasthas* would be different especially now when recourse can be had to the Post Office.

Marking of
letters

There are some regulations about the marking of letters. A royal letter should be marked by a circle, like the disc of the moon, made of musk and saffron at the top leaving a space of six *aṅgulas* or fingers. The letter to ministers should be marked with saffron only and those to learned men and the *gurus*, with sandal, and the letters to the masters with *sindūra* or red oxide of mercury. The letter to the wife should be marked with red lac, the letter to the father and to the son, with sandal, and to the ascetics, with sandal alone, and

to the *Yatis* or celibates, with saffron. The letter to a servant should be marked with red sandal paste and the letter to an enemy should be marked with blood—

अथ पत्रचिह्नानि:—

ऊर्ध्वे षडङ्गुलं त्यक्त्वा वर्तुलं चन्द्रबिम्बवत् ।
 कस्तूरीकुङ्कुमैः कुर्याद्राजपत्रं सुचिह्नितम् ॥
 मन्त्रिणां कुङ्कुमेनैव पण्डितस्यैव चन्दनैः ।
 गुरुणां चन्दनेनैव सिन्दूरेणैव स्वामिनः ॥
 भार्यायाश्चाप्यलक्तेन चन्दनैः पितृपुत्रयोः ।
 संन्यासिनां चन्दनेन यतीनां कुङ्कुमेन च ॥
 रक्तचन्दनपङ्केन भृत्यस्य समुदीरितम् ।
 शोणितेनैव शत्रूणां पत्रचिह्नं प्रकल्पयेत् ॥
 एतेषां चैव सर्वेषां यथायोग्यानुसारतः ।
 पुत्रस्यार्थे तु मतिमान् कुर्याच्चित्रं सुवर्तुलम् ॥

Similarly, regulations are put down in regard to piercing or cutting a hole in the corner of a letter of a king, though discretion is allowed in these cases. A hole is to be made in the right corner of a royal letter and suitable titles or epithets should be put according to the position of the addressee. The figure of a celestial tree may be put as an indication of the addressee's liberality. All this is laid down in the following *śloka*s:—

Stitching of letters.

अथ राजपत्रस्य कोणच्छेदनप्रकारः—

दक्षिणे पत्रकोणस्य अधस्ताच्छेदयेत्सुधीः ।
 एकाङ्गुलप्रमाणेन राजपत्रस्य चैव हि ॥
 महाराजाधिराजश्च दानशौण्डं तथैव च ।
 तथा सच्चरितं योज्यं कल्पवृक्षादिकं न्यसेत् ॥
 यथायोग्यानुसारेण तथैव गुणभेदतः ।
 राजपत्रेषु सर्वेषु पदन्यासक्रमं विदुः ॥

A royal letter is carried on the head out of respect, as we shall see in the case of the *Vijñaptipatra* conveying the royal command of Jahāngīr which prohibited animal slaughter on the *Paryushanā* days (Plate III a). The letters addressed to royalties were carried on the forehead in the time of **Harsha**, the Great, i. e., in the seventh century after Christ, as is shown by the description of the courier **Kuraṅgaka**¹ which **Bāṇa** has given in the *Harshacharita*. This messenger

1. The *Harshacharita* of Bāṇa, translated by Cowell and Thomas, 1929, page 133.

is described as approaching the Emperor "with a billet tied in a forehead-wrap of rags of deep indigo hue". The dark colour symbolized the bad news conveyed by the letter.

No regulations known for writing *Vijñaptipatras*.

Despite these elaborate instructions about writing letters it must be said that no didactic treatise is known specifically laying down the mode of writing *Vijñaptipatras*. However, a formalistic tendency is at once observable, indeed very prominent, in the specimens under examination. This is perhaps an adaptation from coeval customs. All the epistles, I have been able to see, indicate a strong tradition behind this formalisation. From a critical comparison of various *Vijñaptipatras* we can deduce the method by which they were written.

Two kinds of *Vijñaptipatras*.

There are two kinds of such epistles, one in which letters were written by a *Saṅgha* to a monk and the other, between two monks, one of whom was of the superior rank of a *guru* and the other, a disciple.

Some general rules followed in writing *Vijñaptipatras*.

The rules enumerated above pertain to letters in general. The *Vijñaptipatras* do not come under this category as they are rather special letters and belong, moreover, to a particular sect. The general rule of marking letters with saffron or sandal-wood paste and decorating them with colours is more or less observed in preparing them. The rules pertaining to the top portion and the actual space left for the subject matter, and the writing of the date, etc., and of drawing a *Kalpavṛkṣa* hold good in the case of some *Vijñaptipatras*. The top portion was used for drawing various figures as we shall see in the specimens noticed below. The use of Sanskrit and Prakrit, of prose and verse, is also observed.

Customary rules regarding writing *Vijñaptipatras*.

As has already been stated, no written or canonical injunctions for writing *Vijñaptipatras* are known to me. Empiric rules, however, can be stated with assurance after a thorough comparative study of numerous specimens. These are given below.

As a rule *Vijñaptipatras* were written in the form of a scroll. First comes the *Maṅgala-kalāṣa* (or auspicious pitcher), then, the eight sacred objects, viz., Brāhmaṇa, cow, fire, gold, ghee or clarified butter, sun, water, and king, (or, according to others, lion, bull, elephant, water-jar, fan, flag, drum and lamp), are drawn. Below these are painted the fourteen great *Svapnas* or Dreams which the mother of a *Tīrthaṅkara* dreams. These are (1) White Elephant, (2) White Bull, (3) White Lion, (4) Śrī or the Goddess of Wealth, (5) Garland of the sweet-smelling 'Mandāra' (a celestial tree) flowers, (6) the White Moon, (7) the Radiant Sun, red as the beak of a parrot, (8) *Indradhwaja* (or Celestial

Banner, (9) Golden-pitcher, (10) Lotus-lake, (11) the Milky-ocean, (12) the jewel-bedecked Celestial Abode, (13) the great Vase filled with jewels and (14) Clear Fire fed with clarified butter. The Digambaras, it may be added here, maintain that the dreams are sixteen in number, the eighth dream being about two fishes (instead of the *Indradhwaja*), and that between the 'Ocean' and the 'Celestial Abode' comes a Throne of diamonds and rubies. They further hold that the ninth dream is of two golden-pitchers.

The eight *maṅgalas* or auspicious objects mentioned in the *Bṛīhan-nandikeśvara*, as quoted in the *S'abdakalpadruma*, are:—

मगराजो वृषो नागः कलशो व्यजनं तथा ।
वैजयन्ती तथा भेरी दीप इत्यष्टमङ्गलम् ॥

i. e., (1) Lion, (2) Bull, (3) Elephant, (4) Pitcher, (5) Fan, (6) Banner, (7) Drum and (8) Lamp.

The *S'uddhitattva*, as quoted in the same lexicon, names them as follows:—

लोकेऽस्मिन् मङ्गलान्यष्ट ब्राह्मणो गौर्हृताशनः ।
हिरण्यं सर्पिरादित्य आपो राजा तथाऽष्टमः ॥

i. e., (1) Brāhmaṇa, (2) Cow, (3) Fire, (4) Gold, (5) Ghee, (6) Sun, (7) Water and (8) King.

Several objects are looked upon as giving good luck. The above-mentioned things are included in them. They are enumerated in the *Brahmavaivartta* thus:—

Omens of good luck.

पूर्णकुम्भं द्विजं वेद्यां शुक्लधान्यं च दर्पणम् ।
दध्याज्यं मधु लाजाश्च पुष्पं दूर्वासनं सितम् ॥
वृषं गजेन्द्रं तुरगं ज्वलद्ग्नौ सुवर्णकम् ।
पर्णं च परिपक्वानि फलानि विविधानि च ॥
पतिपुत्रवतीं नारीं प्रदीपं मणिमुत्तमम् ।
मुक्तां प्रसूनमालां च सद्योमांसं च चन्दनम् ॥

"A pitcher full of water, a Brāhmaṇa, a courtesan, white grains, a mirror, ghee, honey, parched grains, flowers, *dūrvā* grass, white rice, a bull, a good elephant, a horse, burning fire, gold, a leaf, various ripe fruits, a woman with husband and son, a lamp, a good jewel, a pearl, a garland of flowers, fresh flesh and sandal." That a courtesan should also figure as a *maṅgala* looks amusing. Evidently she is included in this group because of her being connected with

music, the chief concomitant of auspicious occasions. The inclusion of fresh flesh is difficult to understand unless it is meant to avert the evil eye. The Jainas must have made a selection from these *maṅgalas* and their exclusion of flesh is quite natural.

Rules for
making *Maṅ-
gala-kalasa*.

Kalasa or *Kalasa* is considered to be a special omen of good luck and auspiciousness. Therefore, definite instructions for making it are laid down. They are mentioned in the *S'abdakalpādruma* and need not be dilated upon here. When consecrated, a *Kalasa* becomes the abode of all the principal gods or divinities, the chief seas, the Vedas, the principal streams or rivers, etc., etc. All of them are worshipped in that abode. It is worthy of note that the *Kalasa* or *Maṅgala-kalasa* should be the chief omen of good luck or auspiciousness with the Hindus, as well as the Jainas and other people. One is tempted to think that like the cornucopia it may be a symbol of plenty or fertility. That it is invariably marked with two prominent eyes would, possibly, mean expectancy or prosperity, if a conjecture could be hazarded.

After the representation of the above-mentioned sacred objects, the palaces of the ruler of the country, where the locality from which the letter of solicitation is despatched lies, are shown along with some important buildings, bazaars and streets, religious structures, both Jaina and non-Jaina, wells, tanks, streams, the scenes of festivities and the feats of jugglers, dances and the Jaina processions connected with the *Paryushanā* day. Representations of the congregation held under the auspices of a teacher of the Jaina community are also drawn. The illustrations in the epistles show that the painter tried to be realistic and accurate in his depiction of dress, etc. It is in this feature that the enormous value of these scrolls lies. But it will have to be admitted that, barring letters like that with the portrait of Jahāṅgīr, their technique is crude though successful in producing a panoramic effect. They further show that the sensibility of the later artists was blunted and that they did not fully understand some of the subjects of their paintings and blindly followed tradition. For example, some of these later paintings represent a lion with wings, green, golden, or white. The earlier pictures are more accurate and more artistic. This deterioration we notice in sculpture also.¹ After these pictures which occupy nearly half of the whole scroll, sometimes even more, comes the text of the letter. The photographs reproduced below will give an idea of such pictures.

Body or text
of *Vijñapti-
patras*.

As to the body of these letters, it is written in mixed language, partly in Sanskrit and partly in Prakrit or the local dialect; partly in verse and partly in

1 See chapter on Art in my *Guide to Elephanta*.

prose. It has a traditional beginning and commences with salutations to a Jina or Jinās, believed to be the conquerors or liberators of the world. Then comes a eulogistic description of the residence of the preceptor and of the good deeds performed by him. This is followed by the praise of the people who have the good fortune of having the preceptor amidst them. After this comes an account of the virtuous performances of the *San̥gha* or community sending the *Vijñaptipatra* or letter of solicitation. Thereafter the main object of the epistle is stated and that is a prayer for forgiveness of the shortcomings of the inviters and an earnest request to the *ācārya* or preceptor to spend the next *chaumāsā* or the four months of the rainy season at the place of invitation. Jaina monks do not go on their *vihāra* or tour of preaching during these months for the obvious reason that they are not allowed to make use of any conveyance whatsoever and have to perform journeys on foot only. The signatures of the inviters are given at the end. The date of the invitation is recorded along with signatures, as in Pl. XXIII b, or on the outside of the scroll, as in the case of the Ghoghā *Vijñaptipatra* of V. S. 1717, where the address also is written. (See *infra* p. 45). The majority of these letters fulfil these conventions though in observing them much depends on the status of the inviters. When a letter goes from a monk, the above-mentioned elaborate and conventional arrangement need not be expected. It may be a simple undecorated letter. Or, it may have some illustrations. Or, it may contain verses written in 'bandhas' i. e. verses which can be written in various modes of writing and arranged in the shape of geometrical or other figures, like a sword, a lotus, a drum, etc., allowing syllables which occur repeatedly to be left out, or words being written in a shorter form, as illustrated in the examples given in the sequel.

These epistles are important from several points of view. The description of the localities concerned and the mention of the ruler of the country with allusions to local events give the documents considerable value for local history. They provide us with interesting details regarding arts and crafts, professions, etc., of the localities with which they are concerned. The pictures given in them are worthy of note for the history of the art of painting. They are useful for the study of social and religious customs, the growth of dialects or the study of comparative philology. They also supply considerable material for ethnographical study. The analysis of the *Vijñaptipatras* given in the Memoir will demonstrate these points.

Importance
of *Vijñapti*
patras.

A passing mention may be made here of some scrolls which though similar in appearance are yet different from the *Vijñaptipatras* in every other respect. I have seen two such scrolls. One of them belongs to the said *Muni-*

Other kin
of Jai
scrolls.

Jasvijaya. It is a very valuable piece, possibly unique, for it contains pre-Mughal coloured pictures on cloth. This scroll is an illustrated manuscript of the *Sangrahani-sūtra*, a very important Jaina work. The illustrations this scroll contains represent various subjects including the *Maṅgala-kalaśa* with which the *Vijñaptipatras* usually commence. The denizens of *Devaloka*, Indra, Mahendra, etc. the *Nārakīs*, i. e., persons undergoing various punishments in hell, as well as some astronomical figures are drawn here on **Chāmpāner** cloth. It was written at *Aṇahilapura-pattana*, i. e., old **Pāṭaṇ**, in the Vikrama year 1453 (=1397 A. D.) on Sunday the 12th *tilhi* of the bright half of Chaitra. The date portion reads :-

सं. १४५३ वर्षे चैत्रमासे शुक्लपक्षे द्वादश्यां तिथौ रविवारे अ(द्ये)ह श्रीमदणहिलपुरपत्तने
साधुपूर्णि(माप)क्षीय(भट्टार)कश्रीअभयचन्द्रसूरिपट्टे श्रीरामचंद्रसूरियोग्यं । संग्रहणीटिप्पनकं लिखित-
मस्ति ॥ लालकेनालेखि ॥

This scroll supplies, perhaps, the-oldest dated example known of paintings on cloth made in Gujarāt. (Plate II a & b).

The other old specimen of the kind, though later by about 37 years, is the invaluable picture roll from Gujarāt which is also on Chāmpāner cloth and pre-Mughal in origin. It belongs to the year 1433 after Christ and has already been noticed by Mr. **N. C. Mehta**, I. C. S. in the *Indian Art and Letters* (New Series Vol. VI, No. 1 second issue for 1932, pp. 30 ff. Plates A-F) and its detailed description is not needed here. The pictures or rather drawings it gives chiefly represent Jaina sanctuaries. At present it is with **Muni-Punya-vijaya** at Pāṭaṇ.



CHAPTER IV

EXAMINATION OF VIJÑAPTIPATRAS

After this introduction I may proceed with the examination of the *Vijñaptipatras* themselves. Of all the specimens which were accessible to me the one which is connected with the *farmān* or command of Jahāngīr, the Mughal Emperor, prohibiting the slaughter of animals during the *Paryushanā* period, is the most important, artistically as well as historically. Akbar, we know, was very favourably inclined towards the Jainas. In the year 1583 A.D. he made animal slaughter during the *Paryushanā* days a capital offence throughout his vast empire. This tolerant policy of the Great Mughal was revoked by his successor Jahāngīr. A deputation of the Jainas visited Jahāngīr in 1610 (A. D.) and was able to secure a new Imperial rescript or *farmān* under which the slaughter of animals was again prohibited during the period of *Paryushanā*. It may be remarked incidentally that upto about the time of Akbar or the 16th century after Christ the number of Jaina *āchāryas* or preceptors was very small. Subsequent schisms arose in the sect and their number increased, as it is still increasing. A fairly large number of *Vijñaptipatras* must have accumulated during the past few centuries. It may safely be assumed that many more such letters are in existence than we know of. Jaina monks are fond of keeping them.

I. *Vijñaptipatra* with Jahāngīr's *farmān*

This valuable document containing the *farmān* of Jahāngīr belonged to the collection of the late *Muni-Hamsavijaya* but is now with *Muni-Punyavijaya* at Pāṭaṇ who very kindly lent it to me for examination and for getting it photographed. He also gave me a Gujarāṭi translation of its Mārwaḍī text which I am reproducing below. The illustrations found in this epistle were worked by S'alivāhana¹, the celebrated painter of the courts of Akbar and Jahāngīr. This painter was remarkably successful in representing things as he actually saw them. The portraits we see in the scroll under examination are faithful, and reflect great credit on S'alivāhana, the gifted artist of the Mughal period. As was pointed

1. For the unique manuscript of the *S'alibhadramahāmūnicharitra* with illustrations painted by S'alivāhana see my Memoir entitled, *Indian Pictorial Art as Developed in Book Illustrations*, published in the Gaekwad's Archæological Series, plates XVIII & XIX.

out by the late Dr. **Vincent Smith**, it was in obedience to the doctrine of *ahimsā* as preached by his Jaina teachers that Akbar restricted, to the narrowest possible limits, the destruction of animal life during his prosperous rule over his vast Empire. He heard of the virtues and learning of **Hiravijaya-sūri**, the famous Jaina monk of Kāthiāwād-Gujarāt, and invited him to his court in 1582 A.D. This Jaina teacher succeeded in persuading the Mughal Emperor to release prisoners and caged birds and to prohibit the killing of animals in the *Paryushanā* days. In the year 1583 these orders were extended and disobedience of them was made a capital offence. Akbar¹ renounced his much loved hunting and restricted the practice of fishing. The potency of the influence exercised by the Jaina teachers on the ideas and policy of the great Mughal was not recognised by historians as Vincent Smith has remarked in his excellent book on Akbar. The same remark will hold good in the case of Jahāngīr although he was not so tolerant as his father. That Jahāngīr also forbade animal slaughter under a similar influence for some days is proved by the present document. So far this fact has not been brought out or realised by the historians of his reign. That there were Jaina teachers who exercised considerable influence on Jahāngīr is demonstrated not only by this epistle but by other evidences as well. **Abu-'l Fazl** has given a list of the learned men of the time. Three of them, namely, **Hiravijaya-sūri**, **Vijayasena-sūri** and **Bhānu-chandra Upādhyāya** were the Jaina *gurus* or teachers. **Vijayasena-sūri** figures in the epistle—his very portrait is there. Representations of the congregations of **Vijayasena-sūri** in the epistle are unsurpassed from an artistic point of view. **Bhānuchandra**, with whom Akbar read the *Sūryasahasranāma*, was the teacher of **Siddhachandra-gaṇi**, the author of the commentary on the second part of the *Kādambarī*. On this Jaina *guru* Jahāngīr was pleased to confer the dignified title of

خوش فہم نادر زمان

This I have shown in my article on '*Akbar as a Sun-worshipper*' which I contributed long ago to the *Indian Historical Quarterly*.²

Description
of the epistle.

Now to the description of the epistle. It is written on paper and measures about 13' long and 13'' broad. At present it is cut into two parts. The upper part contains pictures and the lower one, the text of the letter. No

1. The temple of **Ādis'vara** on the hill of **S'atruṇjaya** near **Pālitāṇa** in Kāthiāwād has a long Sanskrit inscription incised on its walls which praises both Akbar and Hiravijaya.
2. Vol. IX, March 1933, pp. 138 ff. A photographic copy of the *Yantra* containing the one thousand names of the Sun-god (सूर्यसहस्रनाम), Akbar worshipped, has also been given in this article.

trace of any *maṅgalas*, etc., such as are found in the *Vijñaptipatras*, is to be seen in this letter. At the top of the epistle are given faithful portraits of Jahāngīr and Prince **Khurram**, (Plates III, IV). In the Royal Asiatic Society edition of the *Memoirs of Jahāngīr* there is a portrait of Jahāngīr which is a reproduction from a miniature in the British Museum. Other portraits are reproduced in Vincent Smith's '*History of Fine Arts in India and Ceylon*'. Plates III a & V a represent him as Prince **Salīm** and plates V b & VI, as Jahāngīr, the Emperor. His portrait is also given on his *muḥar* in the Lahore Museum.¹ A *muḥar* in the British Museum, a copy of which has been reproduced by Whitehead in the said publication,² also gives his portrait. A comparison of these portraits with that drawn by Sālivāhana in the epistle under notice will show how successful the painter was in depicting the subject. These portraits are also reproduced here to facilitate comparison.

The portrait of Jahāngīr is given in the upper part of the epistle.³ He is shown sitting in the well-known *Jharokhā* or the balcony window. The label given below the portrait makes mention of the 'Cup of Wine' of which he was too fond :—

जहाँगीरशाहि आमखास कई
झरोखह बइठा छई प्याला पेसकेसि किया

The label *Sultān Khurram* is written under the portrait of the prince, the future Shāh Jahān. The chowri-bearer **Farasat Khān** eunuch is also shown at the back of the Emperor. Then *Rājā-S'ri-Rāmadāsa* is portrayed as showing the Royal *farmān* to the public, proclaiming the prohibition of the slaughter of animals with the beating of drums by the laymen and the *Yatis* or Jaina monks in the main bazaar of Āgrā. Then come the portraits of '*Pandita S'ri-Vivekaharsha, Mirzā Jādallā, Shaikh Farīd, Abdul Aghā Tūr Koṭṭawāl Kamāl*'. Thereafter several other figures are drawn with labels including those of **Jaymal** and **Pattā**, the well known heroes of Rājputānā.

राजा श्री रामदास जहाँगीरी फरमान दिखाई छई
पञ्जुसण की अमारी की अर्ज कई छई (.) पण्डित
श्री विवेकहर्ष ठंढोरेका हुकम दिया मिर्जाजाडह
शेख फरी(द) अब्दुल.....आगातूर कोट्टवाल कमाल दरबान
जयमल प(त्ता)
बाज़ार (बडा)बाज़ार

Here it may be pointed out that the names Jaymal and Pattā are connected with a memorable event in the history of Rājasthān, viz., the seige

1. See *Catalogue of Coins in the Panjab Museum, Lahore*, by R. B. Whitehead, Plate V, No. 889.

2. *Ibid.* Plate XXI, No. VII.

3. Compare N. C. Mehta, *Studies in Indian Paintings*, where this epistle is noticed for the first time.

of the fortress of **Chitor** by Akbar in 1567 A. D. **Udaisingh**, the *Rāṇā* of **Mewār**, having fled, the gallant *Rāṭhōrs*, **Jaimal** and his sixteen year old lieutenant **Pattā**, were left to guard the fortress which Akbar several times attempted to carry by assault without success. He narrowly escaped being killed by a canon ball which destroyed twenty of his men. Four months after the seige had begun, Akbar noticed one day a chief, busy in directing the defence. He aimed his musket and shot him and later learned that it was **Jaimal** whom he had brought down. Their commander having fallen, the *Rājput*s withdrew from the ramparts, and fires broke out in three distant places in the fort in which about three hundred ladies burnt themselves according to the rites of '*Jauhar*.' **Pattā**, upon whom the command of the fortress now devolved, fell later and is said to have been trampled to death by the emperor's elephant. His wife and mother died fighting. When Akbar made his triumphal entry into the fort the next day, eight thousand *Rājput*s dearly sold their lives, perishing to a man. Akbar, incensed by the desperate resistance offered him, resorted to barbaric cruelty and ordered a general massacre of the 40,000 peasants who had helped in the defence. Some 30,000 men were slaughtered. The rest were captured and enslaved. "From that day Chitor has been held accursed, no successor of Udaisingh has entered it and the 'Sin of the slaughter of Chitor' has become proverbial."

After the conquest of Chitor Akbar had the statues of **Jaimal** and **Pattā**, seated on elephants, placed outside the palace gates at **Āgrā**, presumably 'to insult the dead as door-keepers', but according to some, he repented of his disgraceful acts at Chitor and sought to honour the memory of the gallant defenders of the fortress. These¹ statues were removed to Delhi by **Shāh Jahān**, but were destroyed by **Aurangzeb** to whom the representations of human beings were unlawful. The pictures in the epistle under notice are practically contemporary with **Jaimal** and **Pattā** and their importance on that score cannot be overrated. It is curious to observe that the statues of these gallant *Rājput*s are set up at the principal entrance of some of the temples in **Bhātgaon**, the old capital of **Nepāl**. Though they are known as **Jaimal** and **Pattā** even there, they have become meaningless ornamentations of the structure before which they stand.

In the second piece of the epistle under notice we see the figures of the *Jaina* monks, etc., with the following labels :-

भट्टारकश्रीविजयसेनसूरी बखान करई छई
पंडितविवेकहर्ष फरमाने पेशकसि करई छई

1. See Vincent Smith, *Akbar* etc. pp. 91 ff. and the *Cambridge Shorter History of India* p. 349. for an account of this seige, the statues and the curse connected with the events which took place at Chitor.

पं. उदयहर्ष

श्रीवीतरागाय नमः श्रीगुरुभ्यो नमः

श्राविकी गुहंती करई छई.

The epistle ends with:-

सं. १६६७ मीती कारती सुदी २ सुभदिने सोमवारे सुभं भवतु
ली. सीकहसा सुत

meaning:—

“The Vikrama year 1667, the second *tithi* of the bright half of Kār-tika, Monday. May it be lucky ! Written by Sīkahasā the son of”

Vivekaharsha and Udayaharsha, the two disciples of Vijayasena-sūri led a deputation in the company of Rājā-Rāmadāsa to Jahāngīr at Āgrā and succeeded in getting an Imperial command in 1610 A. D. prohibiting animal slaughter during the *Paryushanā* week. The letter is sent by the Jaina Saṅgha or congregation of Āgrā and is addressed to āchārya Vijayasena-sūri to convey to him the news so very dear and welcome to the Jainas. The Emperor is seated on the balcony. Rājā-Rāmadāsa introduced the deputation led by Paṇḍita Vivekaharsha with Paṇḍita Udayaharsha behind as seen in the epistle. The Emperor accepted the prayer and issued a *farmān* which was duly proclaimed by the beating of drums. Sālīvāhana, the court painter, portrayed the scene as he saw it. The various people figuring in the scene are labelled in Devanāgarī script and Mārwaḍī language. The *darbār* scene is an ordinary sitting of the Imperial court and Jahāngīr is seen in it receiving a glass of wine from some attendant. Sultān Khurram is standing on the left. Rājā-Rāmadāsa is presenting the *farmān* granted, probably, by Akbar. The Jaina monk is urging his prayer. A mixed crowd of ‘Arabs, Turks, Persians and also a rather pathetic specimen of a European in red baggy trousers, a black coat and a broad-brimmed straw hat is shown outside the court-yard.’ In the next scene is shown the actual proclamation of the renewed *farmān* before the Jaina monks in the principal bazaar or thoroughfare of Āgrā. The second piece of the roll shows Vijayasena-sūri seated amongst his lay disciples. Vijayaharsha followed by Udayaharsha is seen presenting the new *farmān* to his *guru*. The portraits of Vijayasena, as well as, of his disciples dressed in spotless white and carrying the massive chowries possess considerable interest, historical as well as aesthetic. A scene of great animation with a man dancing to the accompaniment of a *vinā*, *ṣaḥṣāwaj* or drum, the *sarod* and the cymbals is shown in the corner of an *upāsra*. In another corner are seated three nuns with the *Svastika* symbol in front, the lay-women coming in and scattering rice and paying homage to them. The letter gives the names of several Jainas, men and women, of the city of Āgrā.

(Lines 27 to 40 and 65 of the text). It winds up with the invitation and prayer to the great *Sūri* or preceptor to visit the Jaina *San̥gha* in Agrā, and was despatched like other *Vijñaptipatras* in the *Paryushanā* period. In the portrait of Vijayasena-sūri we have 'the faithful likeness of a great religious teacher of commanding personality and immense learning'.

As to the paintings, they are on paper with a vivid and effective background of green, red, yellow or blue colour, as Mr. Mehta has rightly remarked in his *Studies in Indian Painting*. The pictures of the congregation of Vijayasena-sūri are probably amongst the finest illustrations of the common life of the people of the time of Jahāngīr, drawn by any *Mughal* artist, yet known.

Now I give the text and the translation of the main letter:-

TEXT

(as given in the epistle)

१. स्वास्ता श्रीचिंतामणापारस्वजणा प्रणामो श्रीदेवकापाटणा माहानगर सूभथाने पूज आरंभां माहाओतंमो-
२. अतंम पारात्तरपात्र त्तरांमणा कूमतंअंधकारनभोमणा कलकालगऊतंमोअवतार सरस्वतीकंठ-आभरणा
३. चऊदवदानधान ऐकवध असंजमना टालणाहार दूवद्धद्धरंमपरूपक त्रणा ततवना जाणा चार कखाअना
४. जीपक पंच माहावरतना पालणाहार छकाअना पीटर सात भअना टालणाहार आठ मद्रसथानकना जीपक
५. नववाडवसद्ध बूरंभचरजाना पालणाहार दसवध सरमणाधरंमपत्रपालक अगर अंग बार उपांकना जाणा
६. तेर काठीआना जीपक चउदभेद जीवना प्ररोपक पनर परमाधार्मना भेदना जाण; सोलकंलासं-
७. पुरणचंद्रवदन सतरभेद संज्यमना प्रतिपालक अढार सहस सिलंगरथना
८. धारक उगणिस न्यतधरमना परूपक विस असमाधीथाने रहीत; ऐकविस सबल-
९. ना वारक बावीस परीस्थाना जीपक तेवीस सुगडाअंगअधेनना जाण चैवि-
१०. स तिथंकरनी आगन्यना प्रतिपालक पंचविस भावनाना भावक छविस
११. दसाकलपविवाहारना जाण सताविस साधगुणना उपदेसक अठाविस आचा-
१२. रकलपना जाण उगणतिस पपसुत्तप्रासंगना टालणहार; तिस मोहनीस्थानीक-
१३. ना जीपक इकतिस सिधगुणना जाण बत्तिस जोगसंग्रहना प्रतिपालक ते-
१४. तिस गुरनी आस्यतनाना वारणहार; चत्तिस अतीसेना जाण पत्तिस श्रीवित-
१५. रागवणीना गुणना कथक छत्तिसछत्तिसीसुरगुणे वीरजमान; वादीगुर-
१६. डगोवीद वादीगोधुमघरट मरिदतवादीमरट सरसतिलबधप्रसाद; दली-
१७. तअनेकदुरवाद्वाद समुद्रनी परि गंभीर; मेरपरबतनि परी धिर; प्रापतसं-
१८. सारसमुद्रतिर; मायमहीविडारणसीर; श्रीजिनसासनसहकारकीर
१९. करमसत्तविडारणवीर; वाणिमीठिइमृतसीर; धरम करंते न करै धीर; नीर-
२०. मलचित्त जीम गंगानीर; उजलजस सागरडंडीर; भंजण भवभिर; सोभा-
२१. गगुणे अभिनवै गुरहीर जीण प्रतीबोध्य अकबरसाह वडवीर दी-

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૪૯. જુડ થા શ્રીજી ઘરોષે વૈઠા થા રાજા રામદાસ આગે થા તીણ પાછે ફુરમાન લીધ: પં: વિવેકર્હ
 ૫૦. તિણ પાછે પં: ઉદેર્હ થા: પછે અમારી આસરી વિનતી કી શ્રીપાતીસાહજી હુકમ દીના
 ૫૧. તતકાલી: તીણ વેલા: જીસા દરીષના જુડસુ તીણ સમના યે લેષ માહ સરવ લીધ છે
 ૫૨. ઉસતા સાલીવહણ પાતિસાહી ચિત્તકાર છે તેણ તીણ સમૈ દેષ છે રૂસાહી રૂણ ચિ-
 ૫૩. તમાહે ભાવ રાષ છે સુ લેષ દેષ પ્રીછજો ઉસતા સાલીવહણ વંદના વિનવી છે પ્રછજો.
 ૫૪. રૂહ શ્રી: પજુસણ શ્રીસત્તરમેદ પુજા ૧૫ સનાથદીન ૬૧ તપમાસષમણ ૧॥ માસષમ-
 ૫૫. ણ ૧ પાષષમણ તથા અઠાઈ તથા દવદસમ દસમ અઠમ બીજા હી તપ ઘણા હુઆ છે
 ૫૬. છમછરીપોસહ ૯૦૧ સહમીવછલ સા: વંદીદાસકૈ: ચૈમાસા પાષી અસટમી સદી સહ-
 ૫૭. મીવછલ ચાલ છે પુજીજીકા પ્રસાદથી અપરં રૂહ શ્રીજિનપ્રાસાદ નવા: સં: ચંદુ કરય છે
 ૫૮. પ્રતીમા પીણ માહા સુંદર હુઈ છે પ્રાણિનુ પીણા પ્રતિષ્ઠાના ઘણાઈ છે શ્રીપુજીજી આવે તથા
 ૫૯. શ્રી આચારિજી પધારતૈ જીણસસળીના ઘણા ઉછાહ હોઈ સારસંઘના મનોરથ પંહચૈ
 ૬૦. પુજીજી ક્રિપાકર પધારજો: મહોડપાધ્ય શ્રીસોમવિજૈ પીણ નેડા છ પુજીજી લબધી લખી છે વિ-
 ૬૧. ચારી મલા જાણ તમ લીધજો પુજી લીધ તિમ પરમાણ લેષ પ્રસાદ વૈગા મકલજો
 ૬૨. રૂમરમાવાદ: પં: શ્રી: માહાનંદ ઠળ ૩ છે દીલઈ જેઠ ઠળ ૨ છે: પારી: ગણસ રતનઈ ઠળ ૨
 પહલી ચૈ-
 ૬૩. માસ: પેરોજાવાદ: ગળી ધીમાનંદ રહ થા વિજામતકા આચારિજ રહ માટ: હી વકતૈ તે ષાલી
 ૬૪. પડ: હીવં ચૈમાસ પેરોજાવાદકા પેતની ચીતા કરજો: પહલકૈ તઈ સાતપ રહ થા તૈ
 સરવમડ રાષી
 ૬૫. હીવૈમીપુ પેત ષાલી ન રહ તીમ કરજો. સ્વાવીકાની વંદના વિનવી છે તે પ્રીછજો સહી
 જાણજો.

સં: વિમલાદે	વા: સાહીજાઈ	વા: મીરઘ	વા: જાદવ	પાર નાસહમની વંદન અવધારજો
કપૂરદે વાઈ	વા: લાછી	વા: મોતાં રાપયાદી	વા: જાવડઈ	૧ સા: તાપચંદ્રસા: પેતાચંદ્રસા: મોહીલ
મળીકદે	વા: કવર	વા: સીરદે	વા: ભગત	૧ સા: છીતુ સા: કાસી સા: વેળીદાસ
વાલાદે	વહુ: મનોરથદે	વા: ગારવદે	વા: રાજ	૧ સા: સાગર સા: મૈરૂ સા: મળકચંદ્ર
	વહુ કેસરઈ	વા: દોલી	વા: ગેરાદે	૧ સા: મોવાલ સા: ઢોલા સા: ડગર

૬૬. પુજીજી પ્રતિષ્ઠાઉપરી વૈગ પધારજો રૂહના સંઘનુ ઉતકંઠા ઘળી છે ઇકવાર તુમારા ચરણ
 ૬૭. દેષ સમસત સંઘ સંતોષ પામ નહીતર મહોડપાધ્યનુ આદેસ દજો જીણસાસળની સો-
 ૬૮. મા હોઈ તીમ કરજો ઘણ સ્ય લીધીઅ પુજીજી રૂહની પરચીતા તુમન છ તે પ્રીછજો.
 ૬૯. સંવતુ ૧૬૬૭ મીતી કાતી સુદી ૨ સુમદીને સોમવારે સુમં ભવતુ: લી: સીકહસાસુત

TEXT

Gujarāti Translation.

(by Muni-Puṇyavijaya)

॥ સ્વસ્તિ શ્રીચિન્તામણિપાર્શ્વજિનં પ્રણમ્ય, શ્રીદેવકપાટળ મહાનગર શુભસ્થાને, પૂજ્ય આરાધ્ય, મહા
 ઉત્તમોત્તમ,.....(?) કુમતઅંધકારનમોમણિ, કલિકાલગૌતમઅવતાર, સરસ્વતીકંઠાભરણ,
 ચંદ્રવિદ્યાનિધાન, ઇકવિધ અસંજમના ટાલણહાર, દુવિધ ધર્મપ્રરૂપક, ત્રણતત્ત્વના જાણ, ચાર
 કષાયના જીપક, પંચ મહાવ્રતના પાલણહાર, છ કાયના પીતર, સાત મયના ટાલણહાર, આઠ મદના
 જીપક, નવવાડવિશુદ્ધ બ્રહ્મચર્યના પાલણહાર, દશવિધ શ્રમણધર્મપ્રતિપાલક, અગીઆર અંગ બાર
 ઉપાંગના જાણ, તેર કાઠીઆના જીપક, ચંદ્રમેદ જીવના પ્રરૂપક, પંદર પરમાધામીના મેદના જાણ,
 સોલકલાસંપૂર્ણચંદ્રવદન, સતરમેદ સંજમના પ્રતિપાલક, અઠારસહસ સીલંગરથનાધારક, ઓગણીસ

[illegible]

જુડ સુ તિળ સમના પ લેખમાંહે સર્વ લિખ્યા છે । ઉસતા સાલિવાહણ પાતિસાહી ચિત્રકાર છે તેણે તિળ સમે દેખ્યા છે । ઈસા હી ઇળ ચિત્રમાંહે ભાવ રાખ્યા છે । સુ લેખ દેખ પ્રીછ જો । ઉસતા સાલીવાહણ વંદના વીનવી છે પ્રીછજો । ઈહ શ્રીપજુસળ શ્રીસત્તરભેદ પૂજા ૧૫, સનાથ દીન ૬૧, તપ—માસખમળ, ૧॥ માસ યમળ, ૧ [માસ યમળ] પાસખમળ તથા અઠાઈ તથા દ્વાદશમ દશમ અઠમ વીજા હી તપ ઘળા હુઆ છે । છમછરી પોસહ ૯૦૧ । સાહમીવછલ સા. બંદીદાસકે ચોમાસા પાસી અઘમી સુધી સાહમીવછલ ચાલે છે । પૂજ્યજીકા પ્રસાદથી અપરં ઇહ જિનપ્રાસાદ નવા સં. ચંદુ કર્યા છે । પ્રતિમા પિળ મહાસુંદર હુઈ છે । પ્રાણિનું પીળ પ્રતિષ્ઠાના ઘળા હર્ષ છે । શ્રીપૂજ્યજી આવે તથા શ્રીઆચાર્યજી પધારતે જિનશાસનના ઘળા ઉચ્છાહ હોઈ । શ્રીસંઘના મનોરથ પોંહવે । પૂજ્યજી કૃપા કર પધારજો । મહોપાધ્યાય શ્રીસોમવિજય પિળ નેડા છે । પૂજ્યજી લઘ્વલક્ષ્ય છે । વિચારી ભલા જાળો તેમ લીખજો । જિમ પૂજ્યજી લીખ તિમ પરમાળ । લેખ પ્રસાદ વેળા મોકલજો । ઇમ્રામાવાદ પં. શ્રીમાહાનંદ ઠાળા ૩ છે । દિહીઈ જેઠ ઠાળા ૨ છે । પારી ગણેશ રત્નહર્ષ ઠાળા ૨ પહલી ચોમાસ પીરોજાવાદ ગળી ચીમાનંદ રહા થા । વીજામતકા આચારિજ રહા માટે હિ વચ્ચતે તે ખાલી પડ । હવે ચોમાસું પીરોજાવાદકા ચેતની ચિંતા કરજો । પહલ કૈ તઈ સાતપ રહ્યા તે સર્વ મડ રાસી હિવે મી પુ ચેત ખાલી ન રહે તીમ કરજો । શ્રાવિકાની વંદના વીનવી છે તે પ્રીછજો । સહી જાળજો ।

સં. વિમલાદે	વા: સાહીજાઈ	વા: મીરઘ	વા: જાદવ	પાર નાસહમની વંદળ અવધારજો.
કપૂરદે	વા: લાછી	વા: મોતા રાપયાદી	વા: જાવડાઈ	૧ સા: તારાચંદ સા: પેતાચંદ સા: મોહીલ
માળીકદે	વા: કુંવર	વા: સીરદે	વા: ભગત	૧ સા: છીતુ સા: કાસી સા: વેળીદાસ
વાલાદ	વહુ મનોરથદે	વા: ગારબદે	વા: રાજુ	૧ સા: સાગર સા: મેરુ સા: માળેકચંદ
	વહુ કેસરદે	વા: દોલી	વા: ગેરાદે	૧ સા: મોવાલ સા: ઢોલા સા: ઢૂંગર

પૂજ્યજી પ્રતિષ્ઠા ઉપરિ વેળા પધારજ્યો । ઇહના સંઘની ઉત્કંઠા ઘળી છે । ઇકવાર તુમારા ચરણ દેખ સમસ્ત સંઘ સંતોષ પામશે । નહિતર મહોપાધ્યાયનું આદેશ દેજો । જિનશાસનની શોભા હુઈ તિમ કરજો । ઘણું સ્યું લિખીય । પૂજ્યજી ઈહનો પરિચય તુમને છે તે પ્રીછજો । સંવત્ ૧૬૬૭ મિતિ કાર્તિક સુદિ ૨ શુભદિને સોમવારે । શુભં ભવતુ । લી. સીકહસા સુત ॥

Translation

“ Hail ! Salutations to the illustrious Jina Chintāmaṇi-Pārśva[nātha] at the sacred place, the great town of S'ri-Devapāṭaṇa, the adorable, respectable, the great and highly dignified.....the sun for the darkness of perverted intellect, the incarnation of Gautama for the Kali-yuga, the neck-ornament of Sarasvatī, the repository of the fourteen Vidyās, the remover of the sole kind of Asaṁyama, the expounder of the two-fold Dharma, the knower of the three Tattvas, the vanquisher of the four Kashāyas, the observer of the five Mahā-vratas, the source of the six Kāyas, the dispeller of the seven Bhayas (fears), the conqueror of the eight Madas, the observer of Brahmacharya free from the nine kinds of Vāḍas, the protector of the ten kinds of the duties of the S'ramāṇas, the knower of the eleven Aṅgas and the twelve Upāṅgas, the vanquisher of the thirteen Kāṭhiās, the expounder of the fourteen kinds of Jivas, the knower of the fifteen kinds of the Paramādhāmikas, the possessor of the sixteen Kalās, and moon-faced, the observer of the seventeen kinds of Saṁyama, the supporter of the chariot of the S'ilāṅga of the eighteen thousand

kinds, the expounder of the **nineteen Jñātā Dharmas**, void of the **twenty places not fit for Samādhi**, the remover of the **twenty-one Sabalas**, the vanquisher of the **twenty-two Paribahas**, the knower of the **twenty-three Sūgaḍāṅga-adhyayana**, the obeyer of the commands of the **twenty-four Tirthaṅkaras**,¹ the promotor of the **twenty-five Bhāvanās**, the knower of the **twenty-six Daśākalpavyavahāra**, the preacher of the **twenty-seven qualities of the Sādhu-guṇas**, the knower of the **twenty-eight Āchāra-kalpas**, the dispeller of **twenty-nine kinds of the Pāpaśruta-prasaṅga**, the conqueror of the **thirty kinds of Mohinīs**, the knower of the **thirty-one qualities of the Siddha-guṇas**, the preserver of the **thirty-two Yogasaṅgrahas**, the remover of the **thirty-three Āśātanās** of the preceptor, the knower of the **thirty-four Atiśayas**, the expounder of the **thirty-five kinds of the Vitarāga-Vānī**, shining with the **thirty-six times thirty-six qualities of the Guru-guṇas**, Viṣṇu to the Garuḍas in the form of the disputants, the grinding mill for the wheat in the form of opponents, who has crushed the pride of disputants, who has obtained favour of Sarasvatī, who has won numerous discussions of evil disputants, is deep like the ocean and steady like the Meru mountain, who has reached the other side of the mundane ocean, who is a ploughshare for tearing asunder the earth of illusion, who is a parrot for the mango-tree in the form of the illustrious *Jina-śāsana*, who is a hero for the tearing of the existence of actions, whose voice is sweet like ambrosia, who does not stop while doing virtuous deeds, whose heart is pure like the waters of the Ganges, who is the foam of the ocean of the bright renown, who destroys the fear of the world with good qualities, he is a new *S'ri-Hīravijaya*, who has expounded the great *Dharma* to Akbar, possessing greater lustre than the sun, is attracted to the virtuous, is a great renunciator, very fortunate, protector of *Dharma* like Karna, is anxious for emancipation, is the awakener and teacher of the Emperor, instructor of the people who are ignorant, is the reincarnation of Gautama in the *Kali-kāla* is the garland of decoration of the **Tapāgachchha community**, is the sun of the lustre of asceticism, the master of the Gachchha, the sole overlord of the Gachchha, who possesses all praise and is the great Lord and is named *S'ri* (twenty-one times) the illustrious Vijayasena. Bowing down to his feet with all his attendants, the solicitors residing at the Āgrā Fort, his obedient servants, the slaves of his slaves who are the dust of his feet and named as———. (Here follows a list of many names of the signatories).

(1) The twenty-four *Tirthaṅkaras* are:—

१ ऋषभ, २ अजित, ३ संभव, ४ अभिनंदन, ५ सुमति, ६ पद्मप्रभ, ७ सुपार्श्व, ८ चंद्रप्रभ, ९ सुविधि, १० शीतल, ११ श्रेयांस, १२ वासुपूज्य, १३ विमल, १४ अनंत, १५ धर्म, १६ शान्ति, १७ कुन्धु, १८ अर, १९ मल्लि, २० मुनिसुव्रत, २१ नमि, २२ नेमि, २३ पार्श्वनाथ, and २४ महावीर.

‘Please listen to the daily salutations and to the twelve kinds of the greetings of the whole community. Here there is peace and happiness through the kindness of the worshipful master. The news of the welfare of our worshipful *Guru* be always communicated. That will cause great satisfaction to the servant. Here this *Paryushanā* has ended without any mishap – all the twelve days of the *Paryushanā*. You may be pleased to know that *Amāri* (*Ahiṃsā*) was observed in the East, **Delhi, Mewār, Raṇathambhore-fort** and other places also. The seventeen kinds of worship were performed after the coronation of the Emperor Jahāngīr. This was a unique performance. By the grace of the Lord the Tapāgachchha community has been specially benefited. The Emperor has issued his *farmān*. Rāmadāsa has been ordered. It was announced by the beat of drum. It may be handed over during the next *Paryushanā* days”.

As to the *guṇas* or excellences mentioned in this and other *Vijñaptipatras* reference is invited to several Jaina works where they are enumerated. Some of them might be mentioned here. The fourteen *Vidyās* are these:—

अङ्गानि वेदाश्चत्वारो मीमांसा न्यायविस्तरः ।
पुराणं धर्मशास्त्रं च विद्या होताश्चतुर्दश ॥
(अङ्गानि-शिक्षा कल्पोऽथ व्याकरणं छन्दो ज्योतिर्निर्णयः ।)

The sixteen *Kalās* might have a reference to the digits of the moon which are:—

अमृता मानदा पूषा तुष्टिः पुष्टी रतिर्धृतिः ।
शशिनी चंद्रिका कान्तिर्ज्योत्स्ना श्रीः प्रीतिरेव च ॥

The *Kalās* which ladies should learn are sixty-four.

Vātsyāyana (Mallanāga) in his *Kāmasūtra* (Chap. III) enumerates the following sixty-four *Kalās*:—

गीतम्, वाद्यम्, नृत्यम्, आलेख्यम्, विशेषकच्छेद्यम्, तण्डुलकुसुमवलिविकाराः, पुष्पास्तरणम्, दशनवसनाङ्गरागः, मणिभूमिकर्म, शयनरचनम्, उदकवाद्यम्, उदकाघातः, चित्राश्च योगाः, माल्यग्रथन-विकल्पाः, शेखरकापीडयोजनम्, नेपथ्यप्रयोगाः, कर्णपत्रभङ्गाः, गन्धयुक्तिः, भूषणयोजनम्, ऐन्द्रजालाः, काञ्चुमाराश्च योगाः, हस्तलाघवम्, विचित्रशाकयूषभक्ष्यविकारक्रिया, पानकरसरागासवयोजनम्, सूची-वानकर्माणि, सूत्रक्रीडा, वीणाडमरुकवाद्यानि, प्रहेलिका, प्रतिमाला, दुर्वाचकयोगाः, पुस्तकवाचनम्, नाटकाख्यायिकादर्शनम्, काव्यसमस्यापूरणम्, पट्टिकावेत्रवानविकल्पाः, तर्कुकर्माणि, तक्षणम्, वास्तुविद्या, रूप्यरत्नपरीक्षा, धातुवादः, मणिरागाकरज्ञानम्, वृक्षायुर्वेदयोगाः, मेषकुक्कुटलावकयुद्धविधिः, शुक-सारिकाप्रलापनम्, उत्सादने संवाहने केशमर्दने च काशलम्, अक्षरमुष्टिकाकथनम्, म्लेच्छितविकल्पाः, देशभाषाविज्ञानम्, पुष्पशकटिका, निमित्तज्ञानम्, यन्त्रमातृका, धारणमातृका, संपाठयम्, मानसी, काव्य-क्रिया, अभिधानकोषः, छन्दोज्ञानम्, क्रियाकल्पः, छलितकयोगाः, वस्त्रगोपनानि, द्यूतविशेषाः, आकर्ष-क्रीडा, बालक्रीडनकानि, वैजयिकीनां वैजयिकीनां व्यायामिकीनां च विद्यानां ज्ञानम् ।

These he calls 'Aṅgavidyā' and considers them to be the parts of the *Kāmasūtra* or sexual science:—

चतुःषष्टिरङ्गविद्याः कामसूत्रस्यावयविन्यः ।

The sixty-four *Kalās* are enumerated in the *S'āivatantra* as quoted by Monier-Williams in his *Sanskrit-English Dictionary*. The wording is slightly different, and I am quoting him below for the sake of comparison:—

gītam, vādyam, nrītyam, nāṭyam, ālekhyam, viśeshaka-chchhedyam, taṇḍula-kusuma-balivikārāḥ, pushpāstarāṇam, daśana-vasanāṅgarāgāḥ, maṇi-bhūmikā-karma, śayana-racanam, udaka-vādyam, udaka-ghāṭaḥ, chitrā yogāḥ, mālya-granthana-vikalpāḥ, keśa-śekharaḥpiḍa-yojanam, nepathya-yogāḥ, karna-pattra-bhaṅgāḥ, gandha-yuktiḥ, bhūṣaṇa-yojanam, indrajālam, kauchumāra-yogāḥ, hasta-lāghavam, chitra-śākābūpa-bhakṣhya-vikāra-kriyā, pānaka-rasa-rāgāsava-yojanam, sūchivāpa-karma, viṇā-ḍamaruka-sūtra-kriḍā, prahelikā, pratimā, dur-vachakayogāḥ, pustaka-vāchanam, nāṭakākhyāyikā-darśanam, kāvya-samasyā-pūraṇam, paṭṭikā-veṭra-bāṇa-vikalpāḥ, tarkū-karmāṇi, takṣhaṇam, vāstu-vidyā, rūpya-ratna-parikṣhā, dhātu-vādaḥ, maṇi-rāga-jñānam, ākara-jñānam, vrikshāyur-veda-yogāḥ, mesha-kukkuṭa-lāvaka-yuddha-vidhiḥ, śuka-sārikā-pralāpanam, utsādanam, keśa-mārjana-kausālam, akshara-muṣṭikā-kathanam, mlechchhitaka-vikalpāḥ, deśa-bhāṣhā-jñānam, pushpa-śakāṭikā-nimitta-jñānam, yantra-mātrikā, dhāraṇa-mātrikā, saṃpātyam, mānasī kāvya-kriyā, kriyā-vikalpāḥ, chhalitakayogāḥ, abhidhāna-kosha-chchhando-jñānam, vastra-gopāṇi, dyūta-viśeshāḥ, ākarṣhaṇa-kriḍā, bālaka-kriḍanakāṇi, vaināyikināṃ vidyānāṃ jñānam, vaijyikīnāṃ vidyānāṃ jñānam.

The *Bṛihat-saṅgrahaṇi-sūtra* enumerates seventy-two *Kalās* for men and sixty-four for women. The *Kalās* for men are:—

लिखितं गणितं गीतं नृत्यं वाद्यं च पठन-शिक्षे च । ज्योतिश्छन्दोऽलङ्कृतिव्याकरणनिर्दिष्टं
काव्यानि ॥ १ ॥ कात्यायनं निघण्टुर्गजतुरगारोहणं तयोः शिक्षा । शस्त्राऽभ्यासो रसयन्त्रमन्त्रविषखन्य-
गन्धवादाश्च ॥ १२ ॥ प्राकृतसंस्कृतपेशाचिकाऽपभ्रंशाः स्मृतिः पुराणविधी । सिद्धान्ततर्कवैद्यकवेदा-
ऽऽगमसंहितेतिहासाश्च ॥ ३ ॥ सामुद्रिकविज्ञानाऽऽचार्यकविद्या रसायनं कपटम् । विद्यानुवादो दर्शन-
संस्कारौ धूर्तशम्बलकम् ॥ ४ ॥ मणिकर्मतर्कचिकित्सा, खेचर्यमरीकलेंद्रजालं च । पातालासेन्द्रियन्त्रकर-
सवत्यः सर्वकरणी च ॥ ५ ॥ प्रासादलक्षणं पणचित्रोपल्लेपचर्मकर्माणि । पत्रच्छेद्यनखच्छेद्यपत्रपरीक्षा
वशीकरणम् ॥ ६ ॥ काष्ठघनदेशभाषागारुडयोगाङ्गधनुर्कर्मणि । केवलविधिशकुनस्ते इति पुरुषकला
द्विसप्ततिर्ज्ञेयाः ॥ ७ ॥

The *Kalās* for women are:—

ज्ञेया नृत्यौचित्ये, चित्रं वादित्रमन्त्रतन्त्राश्च । घनवृष्टिफलाकृष्टी, संस्कृतजल्पः क्रिया-
कल्पः ॥ १ ॥ ज्ञानविज्ञानदम्भाऽबुस्तम्भा गीतालयोर्मानम् । आकारगोपनाऽऽरामरोपणे काव्यशक्ति-
वक्रोक्ती ॥ २ ॥ नरलक्षणं गजहयवरपरीक्षणे वास्तुशुद्धिलघुवृद्धी । शकुनविचारो धर्माचारोऽञ्जनचूर्ण-
योर्योगः ॥ ३ ॥ गृहिधर्मसुप्रसादनकर्म कनकसिद्धिवर्णिकावृद्धी । वाक्पाटवकरलाघवललितचरणतैल-
सुरभिताकरणम् ॥ ४ ॥ भृत्योपचारगोहाचारौ व्याकरणपरनिराकरणे । वीणावादवितण्डावादाङ्गस्थिति-
जनाचाराः ॥ ५ ॥ कुम्भभ्रमसारिश्रमरत्नमणिभेदलिपिपरिच्छेदाः । वैद्यक्रिया च कामाविष्करणं रन्धनं
चिकुरबन्धः ॥ ६ ॥ शालीखण्डनमुखमण्डने कथाकथनकुसुमसुग्रथने । वरवेषसर्वभाषा-विशेषवाणि-
ज्यभोज्ये च ॥ ७ ॥ अभिधानपरिज्ञानाऽऽभरणयथास्थानविविधपरिधाने । अन्याक्षरिका प्रश्नप्रहेलिका
स्त्रीकलाश्चतुःषष्टिः ॥ ८ ॥¹

Muni-Punyavijaya has explained the technical terms occurring in this and other *Vijñaptipatrās* and his explanations are as given below:—

एकविध असंजम—अविरतिरूप असंजम. See *S'ramaṇa-sūtra* 10.

दुविध-धर्म— श्रावकधर्म and साधुधर्म.

त्रण तत्त्व— देवतत्त्व, गुरुतत्त्व and धर्मतत्त्व.

चार कषाय— क्रोधकषाय, मानकषाय, मायाकषाय and लोभकषाय. See *S'ramaṇa-sūtra* 12.

पंच महाव्रतः— १ सव्वाओ पाणाइवायाओ वेरमणं (सर्वस्मात् प्राणातिपाताद्विरमणं),
२ सव्वाओ मुसावायाओ वेरमणं (सर्वस्माद् मृषावादाद्विरमणं),
३ सव्वाओ अदिन्नादाणाओ वेरमणं (सर्वस्माद् अदत्तादानाद्विरमणम्),
४ सव्वाओ मेहुणाओ वेरमणं (सर्वस्माद् मैथुनाद्विरमणम्),
५ सव्वाओ परिग्गहाओ वेरमणं (सर्वस्मात् परिग्रहाद्विरमणम्)
See *S'ramaṇa-sūtra* 14.

छ काय— पृथ्वीकाय, अण्काय, वायुकाय, तेजस्काय, वनस्पतिकाय, and व्रसकाय
See *S'ramaṇa-sūtra* 15.

सात भय— इहलोकभय, परलोकभय, आदानभय, अकस्माद्भय, मरणभय, अकीर्तिभय,
आजीविकाभय. see *S'ramaṇa-sūtra* 15.

आठ मद— जातिमद, कुलमद, रूपमद, बलमद, लाभमद, श्रुतमद, तपमद,
and ऐश्वर्यमद.

1 *S'ri-Bṛihat-saṅgrahaṇī-sūtram*, Baroda edn., page 41.

The नव वाड (वृत्ति) of ब्रह्मचर्य :—

१ वसहि (वसति), २ कह (कथा), ३ निसिज्जा (निषद्या), ४ इन्द्रिय,
५ कुड्दितर (कुड्यन्तर) ६ पुव्वकीलिय (पूर्वकीडित), ७ पर्णीय
(प्रणीत स्निग्धभोजन), ८ अइमायाहार (अतिमात्राहार), ९ विभूषणा
(विभूषणा). See *Pākshika-sūtra* 18.

दशविध श्रमणधर्म—क्षांति, मार्दव, आर्जव, निलोभता, तप, संयम, सत्य, शौच, अकिंचनता
(अपरिग्रह), ब्रह्मचर्य.

अगीयार अंग— आचार, सूत्रकृदंग, स्थानांग, समवायांग, विवाहप्रज्ञप्ति, ज्ञातधर्मकथाः,
उपासकदशाः, अन्तकृदशाः, अनुत्तरोपपातिकदशाः, प्रश्नव्याकरणदशाः,
विपाकश्रुतम्.

See सिद्धान्तागमस्तव by जिनप्रभसूरि published in the
काव्यमाला गुच्छ ७ pp. 88 ff. also पाक्षिकसूत्र p. 46.

वार उपांग— औपरतिक, राजप्रश्रीय, जीवाजीवाभिगम, प्रज्ञापनासूत्र, जंबुद्वीपप्रज्ञप्ति,
सूर्यप्रज्ञप्ति, चंद्रप्रज्ञप्ति, निरयावलिकाः, कल्पिकाः, कल्पावतंसिका,
पुष्पितकाः, पुष्पचूलिकाः. (काव्यमालागुच्छ ७, pp. 90 ff.)

तेर काठिआs— कष्टदायी वस्तुओ (Difficult things)—आलसकाठीओ, मोह-
काठीओ, अवज्ञाकाठीओ, मानकाठीओ, क्रोधकाठीओ, प्रमादकाठीओ,
कृपणकाठीओ, भयकाठीओ, सोग(शोक)काठीओ, अज्ञान(अज्ञान)
काठीओ, व्याक्षेपकाठीओ, कुतूहलकाठीओ, रमणकाठीओ.

चउदभेद जीव— १ सूक्ष्मण्णकेन्द्रिय, २ बादरण्णकेन्द्रिय, ३ द्वीन्द्रिय, ४ त्रीन्द्रिय, ५ चतुरिन्द्रिय,
६ संक्षिपञ्चेन्द्रिय, ७ असंक्षिपञ्चेन्द्रिय. These seven are पर्याप्तs. There
are seven अपर्याप्तs also.

पंदर परमाधामी— १ अंब, २ अंबरीष, ३ शाम, ४ सबल, ५ रुद्र, ६ उपरुद्र, ७ काल,
८ महाकाल, ९ असिपत्र, १० धनु, ११ कुंभ, १२ बालुक, १३ वैतरणी,
१४ खरस्वर (घोष) and १५ महाघोष.

सतरभेद संजमन—१ पृथ्वीकाय संयम, २ अण्काय संयम, ३ तेजस्काय संयम, ४ वायु-
काय संयम, ५ वनस्पतिकाय संयम, ६ द्वीन्द्रिय संयम, ७ त्रीन्द्रिय
संयम, ८ चतुरिन्द्रिय संयम, ९ पंचेन्द्रिय संयम, १० अजीव संयम,
११ प्रेक्षा संयम, १२ उपेक्षा संयम, १३ प्रमार्जना संयम, १४ पारिष्ठापनिका
संयम, १५ मनसंयम, १६ वचनसंयम, १७ कायसंयम. For further
details see श्रीदक्षवैकालिकसूत्रम् with हारिभट्टीयटीका. (प्रथमद्रुम-
पुष्पिकाध्ययननिर्युक्तिगाथा ४६ पत्र २५).

शीलंग (शीलांग)—A constituent, cause of good conduct. 18000 शीलंगरथ-
Chariot of the 18000 varieties of good conduct. (आवश्यक
4-8). For an illustration of this chariot see सचित्र अर्ध-
मागधीकोष Vol. I. p. 131.

ओगणीस ज्ञाताधर्म—१ उल्लिखित, २ संघात, ३ अंड, ४ कूर्म, ५ शैलक, ६ तुंब, ७ रोहिणी, ८ मल्ली, ९ माकंदी, १० चंद्रमा, ११ दावद्रव, १२ उदक, १३ मंडूक, १४ तेतलिपुत्र, १५ नंदीफल, १६ अपरकंका, १७ आकीर्णक, १८ सुंसुमार, १९ पुंडरीक.

वीसाए असमाहिठाणेहिं ॥

वीसभेदे असमाधि असंतोष उपजवाना स्थानक जाणवां वीस असमाधिना स्थानक ते कया? ते कहे-धमधम चाले १। अप्रमार्जित अणपुज्युं स्थानक सेवे २। अप्रमार्जित दुष्टपणे पूज्युं एहवुं ठाम सेवे ३। सहु साथे कलह करे ४। पीठफलकादि शेषकाले सेवे तथा निश्चाए राखे ५। रत्नाधिक गुणवंत (वडील गुणवंतना) सहामो बोले विनय न साचवे ६। स्थविर, धर्मार्थी, वृद्धनो उपघात करे ७। भूतप्राणीनो उपघात करे ८। वारंवार बोलाव्यो थको रीश करे, हास्य करे ९। पुंटे पाछळ विरुद्ध बोले १०। दीर्घरोषी होय ११। निश्चय भाषा बोले, 'तुं चोरज' इत्यादि कर्कशवाक्य बोले १२। उपशम्या क्रोधादिक अधिकरणने उदीरे १३। अकाले सज्जाय करे (भणे) १४। पग अण-पूंज्ये गामतणे पेसारे-नीसारे १५। गाढे शब्दे वार्त्तादि करे, हास्य करे १६। सचित्त स्पर्शतो विचरे १७। कलह करे १८। गच्छभेद करे तथा वांछे १९। सावद्य अशनादि सेवे, उगता दिवसथी मांडी दिवस आथमता सुधी जमे २०। ए वीस असमाधि संयमरूप आत्माने समाधि न उपजावे एटला माटे असमाधिना स्थानक कहां ॥ See *S'ramana-sūtra* 21.

एगवीसाए सबलेहिं ॥

एकवीश भेदे सबल कुचेशरूप जाणवा, एकवीश सबल ते कया? सबल ते श्युं? चारित्रना मूल गुणने मलिन करे ते माटे सबल कहीये, हस्तकर्म करे १। मथुन सेवे २। रात्रिभोजन जमे ३। आधाकर्म जमे ४। राजपिंड लीए ५। वेचातुं ले ६। उधार ले ७। साहामुं आप्युं ले ८। शीतोदगादिसचित्त भोगवे ९। अणपच्चक्खाणी जमे तथा पच्चक्खी ते फरी सेवे १०। छ मास मांहे १ गच्छान्तरे जाय तथा छ मास उपरांत गच्छ विना रहे निश्चा विना ११। एक मास मांहे तृण दगलेपु शरीर धावनादि करे १२। मास माहे त्रण मायाना स्थानक सेवे १३। तथा एक ठामे बेशी न रहे १४। प्राणातिपात सेवे १५। अदत्त ग्रहे १६। आकुट्टिपणे पृथ्वी आदिकनो संमर्द करे १७। पाणी बीज सविना उपमर्द करे, कंदमूलबीजादि सेवे १८। वरस मांहे दश उदक लेप करे, दश माया स्थानक सेवे १९। टोपरी चाडुइ प्रमुखे अशनादिक लीए, शीतोदक खरडे, हाथे जमे २०। २ पामिच्च दोष सेवे २१। ए एकवीश सबल कहा ॥ See *S'ramana-sūtra* 22.

बावीस परीषहs or twenty-two troubles are:—१. क्षुधा-परीषह, २ पिपासा-परीषह, ३ शीतपरीषह, ४ उष्णपरीषह, ५ दंशमशकपरीषह, ६ अचेलपरीषह, ७ अरतिरतिपरीषह, ८ स्त्रीपरीषह, ९ चर्यापरीषह, १० निषद्यापरीषह, ११ शय्यापरीषह, १२ आक्रोशपरीषह, १३ वध परीषह, १४ याचना परीषह, १५ अलाभपरीषह, १६ रोगपरीषह, १७ तृणस्पर्शपरीषह, १८ मलपरीषह, १९ सत्कारपरीषह, २० प्रज्ञापरीषह, २१ अज्ञानपरीषह, २२ सम्यक्त्वपरीषह. See *S'ramana-sūtra* 23.

तेवीस सूगडांग अध्ययनः—

१ स्वसमयपरसमयपरिज्ञ, २ वैतालिक, ३ उपसर्गपरीज्ञा, ४ स्त्रीपरीज्ञा, ५ नरक-विभक्ति, ६ वीरस्तुति, ७ कुशीलभाषापरिज्ञा, ८ वीर्याध्ययन, ९ धर्ममार्ग, १० समाधि,

११ समवसरण, १२ मार्गाध्ययन, १३ आहतहा, १४ ग्रंथाध्ययन, १५ आदानीयाध्ययन
१६ गाथाध्ययन, १७ पुंडरीक, १८ क्रियास्थान, १९ आहारपरिज्ञा, २० पञ्चक्खाण
क्रिया, २१ अनगारमार्ग, २२ आर्द्रकीय, २३ नालंदक. See *S'ramaṇa-sūtra* 23.

पंचवीस भावनाः—१ अनित्य, २ अशरण, ३ संसार, ४ एकत्व, ५ अन्यत्व, ६ अशुचित्व,
७ आश्रय, ८ संवर, ९ निर्जरा, १० लोकस्वरूप, ११ बोधि, १२ धर्मभावना,
१३ मैत्री, १४ प्रमोद, १५ कारुण्य, १६ माध्यस्थ्य, १७ मित्रा, १८ तारा, १९ बला,
२० दीप्रा, २१ स्थिरा, २२ कान्ता, २३ प्रभा, २४ परा, २५ प्रवचननिःशङ्किनी.
See *S'ramaṇa-sūtra* 24.

छत्वीसाए दसाकप्पववहारणं नुद्देसणकालेहि ।

भावार्थः—छत्वीस अध्ययनना उद्देशणकाल जाणवा. दशाश्रुतस्कंधना १० अध्ययन।
कल्पसूत्रनां ६ अध्ययन । व्यवहारसूत्रना १० अध्ययन । एवं २६ अध्ययननां उद्देशकाल जाणवा,
२६ उद्देशा ते श्रुत वांचीये तेवो तपविशेष योगोद्धहनकालग्रहणादिरूप जाणवा, ते योगनो विधि तप
“योगविधिप्रकरण” थी जाणवो ॥

सत्तावीसाए अणगारगुणेहि ॥

सत्तावीश गुण अणगार के० साधुना अगार कहिये घर ते नहीं तेने अणगार कहिये ।
सत्तावीश अणगारगुण ते कया? सर्व प्राणातिपात विरमण १। सर्व मूषावाद विरमण २। सर्व अदत्तादान
विरमण ३। सर्वमैथुन विरमण ४। सर्व परिग्रह विरमण ५। सर्वरात्रिमोजन विरमण ६। श्रोत्रेन्द्रिय ७।
घ्राणेन्द्रिय ८। चक्षुरिन्द्रिय ९। रसनैन्द्रिय १०। स्पर्शनैन्द्रियनो विजय करवो ११। भावविशुद्धि ते
निर्मलभाव १२। प्रतिलेखना विशुद्धि १३। क्षमा १४। विरागता १५। अकुशल माय मननो रोध १६।
अकुशल वचननो रोध १७। अकुशल काय रोध १८। पृथ्वीकायसंयम १९। अपकायसंयम २०। तेउकाय
संयम २१। वाउकाय संयम २२। वनस्पतिकाय संयम २३। त्रसकाय संयम २४। सत्तामेद संयमयुक्त २५।
शीतादिक सहे २६। मरणांत उपसर्ग सहे २७। अथवा वली बीजा पण जाणवा ते आ प्रमाणे—“छब्बय
६ छ काय ६ रक्खा, पंचिन्द्रिय ५ लोहनिग्गहो १ खंती १। भावविशुद्धि १। पडिलेहणाइकरणे विसुद्धी
१ य ॥ १ ॥ संजमजोए जुत्तय १, अकुशलमण १ वयण १ काय १ संरोहो २५। सीयाइपीडसहणं २६,
मरणंतुवासगसहणं २७ च ॥ २ ॥ तथा वली—“उरभ १ गिरी २ जलण ३ सागरज ४ नहयल
५ तरुण ६ समो अ जो होई। भमर ७ मिग ८ धरणी ९ जलरुह १०, ११ रविपवणसमो १२ य सो
समणो ॥ १ ॥ विस १३ तिणिस १४ वाउ १५ वंजुल १६, कणियारु १७ प्पलसमो सुचरणो १९ य ।
भमरं २० दुर २१ नड २२ कुक्कड २३ करण २४ आर्यंस २५ हंस २६ घणा २७ ॥ २ ॥” चरणसित्तीना
७० बोल. करण सित्तीना ७० बोल एकेकी गाथाए कहे छे—“वय ५ समणधम्म १० संजम १७
वेयावच्चं १० च बंभगुत्तीओ ९। नाणाइतियं ३ तव कोहाइ ४-निग्गहो ७० चरणमेयं तु ॥ १ ॥ पिंड
विसोही ४ समिई ५, भावण १२ पडिमा १२ य इन्द्रियनिरोहो ५। पडिलेहण २५ गुत्तीओ ३,
अभिग्गहा ४ चेव करणं तु ॥ २ ॥ तथा च—“सत्ताणिं दस पाणा, ए गूणा अंतिमंमि दोऊणा १
१०५९५८५८५८५८ ॥ २ चउचालीसं (४४) पाणा, रक्खंतो होइ चारिच्ची ॥ १ ॥ वयछक्क ६ मिन्द्रियाणं ५ च
निग्गहो भावकरणं १ सच्चं १ च। खमया १ विरागया १ विय, मणवयकायासु जयणत्तं ३ ॥ २ ॥
कायाण छक्क ६ जोगंमि, जुत्तया १ वेयणाहियासणया १। तह मारणंतियहिया-सणा य १ एए (२७)
अणगारगुणा ॥ ३ ॥

२८ आचारकल्प-१ शस्त्रपरिज्ञा, २ लोकविजय, ३ शीतोष्णीय, ४ सम्यक्त्व, ५ लोकसार, ६ धूताध्ययन, ७ महापरिज्ञा, ८ विमोक्ष, ९ उपधानश्रुत, १० पिंडैषणा, ११ शय्या, १२ इर्या, १३ भाषा, १४ वस्त्रैषणा, १५ पात्रैषणा, १६ अवग्रह-प्रतिमा, सप्तैकसप्तैकका, १७ ठाणसप्तिका, १८ निसीहिसप्तिका, १९ उच्चारपासवणसप्तिका, २० शब्दसप्तिका, २१ रूपसप्तिका, २२ परक्रिया-सप्तिका, २३ अन्योन्यक्रिया, २४ भावनाध्ययन, २५ विमुक्ति, २६ उद्धात, २७ अनुद्धात, २८ आरुहणा. See *S'ramaṇa-sūtra* 25.

एगूणतीसाए पावसुयप्पसंगेहिं

एके उणा त्रीश (२९) पापश्रुतना प्रसंग जेहथी पापोपदेश वधे ॥ ओगणत्रीस पापश्रुत प्रसंग ते कया? दिव्य व्यंतराट्टहासादिविषय १। उत्पातरुधिरवृष्ट्यादिविषय २। अंतरिक्ष ग्रहभेद उत्कापातादिक ३। भौम भूमिकंपादि ४। अंग गात्रस्फुरणादि ५। स्वरशकुननासिकादुर्गादिना स्वरदि ६। अंजनं मषितिलकादि ७। लक्षणं लांछनरेषादि ८। ए आठ भेद ते त्रिगुणा जाणवा। सूत्र १, वृत्ति २, वार्षिक ३, एवं २४। गांधर्वनाट्यविद्या २५। नाट्यविद्या २६। वास्तुविद्या २७। आयुर्विद्या २८। धनुर्विद्या २९। ए पापनाश्रुत जाणवां ॥

तीसाए मोहणीय ठाणेहिं ॥

त्रीश मोहनीयनां स्थानक जाणवां। मोह-अज्ञान वधे ते मोह मूच्छा ॥ ३० मोहनीय-स्थानिक जेणे करी मोह अज्ञान वधे ते मोहनीय कहिये ते स्थानक कया? जलमांहि अवगाहन करी त्रसजीवने विणासे १। श्वास रुंधी मारे २। माथे वाघ्र वींटी मारे ३। माथे मोघरादि कूटी मारे ४। मुख दाबीने गलापाशादिक देई मारे ५। घणा जणना ठाकुरने हणे ६। ग्लाननु, कार्य न करे, वली वली पनहीसु लोकने हणे, हसे दंडादिक प्रहार करे ७। धर्मेने विषे उजमाल थयाने भ्रष्ट करे ८। जिन अनंत ज्ञानीना अवर्णवाद बोले ९। आचार्य उपाध्यायनी खिसा निंदा करे १०। न्यायमार्ग उन्मार्ग करे, निमि-त्तादि करे ११। तीर्थनो भेद करे १२। ज्ञानीने ज्ञाने सम्यक् प्रकारे संतोषाय नहि १३। दीक्षा लेई काम प्रार्थे, अधर्मना योगने जोडे, वशीकरणादि करे १४। बहुश्रुत नथी ते बहुश्रुतपणुं कहे १५। तपस्वी नथी ते तपस्वीपणुं कहे १६। अश्रिये करीने गाम घरादिक वाळे १७। स्वयं पोते पाप करे अने अनराने माथे दीये १८। जेहथी ज्ञान पूजा पाम्यो तेहनी निंदा करे १९। माया कपट करी पोतानुं कपट आवरे (ढांके) २०। उपशमाव्या क्लेश होय तेहने फरी उदीरणा करी वधारे २१। पाडुवा मन करे विश्वासघात करी सदा द्रोह धरे २२। मित्रादिकनी स्त्री देखी काम चितवे २३। ब्रह्मचर्य नथी अने ब्रह्मचारीनुं नाम धरावे २४। अकुमार छे, अरूपी छे, स्त्रीनो लालचु थको सुरुप कहे २५। क्रुद्धि, यश, बलवतादिकना अवर्णवाद बोले, जेणे धनवंत कीधो होय तेहनुंज धन लेवा वांछे २६। देवता यक्षादिकने अणदेखतो थको पोतानी पूजा वधारवाने कहे हुं देखुं छुं २७। जेहने प्रभावे विख्याती पाम्यो (होय) तेहनी अवज्ञा करे, परस्त्रीने वेसासीने सेवे २८। सेनापति, गामनायक, उपगारीने घणाने हितुओ (हितकारक) होय तेहनो वध वांछे २९। जाणतो छतो असत्यभाषी थाय तथा तेहनो पक्ष करे, वारंवार तीव्र अशुभ समाचरे ३०। ए त्रीश मोहनीयना स्थानक जाणीने टालवा ॥

एकत्रीस सिद्धगुणः—५ प्रकृतिs of ज्ञानावरणीय—१ मतिज्ञानावरणीय, २ श्रुतज्ञानावरणीय, ३ अवधिज्ञानावरणीय, ४ मनःपर्यवज्ञाना-वरणीय, ५ केवलज्ञानावरणीय.

- ૧ પ્રકૃતિs of દર્શનાવરણીય-૧ ચક્ષુર્દર્શનાવરણ, અચક્ષુર્દર્શનાવરણ, ૩: અવધિદર્શનાવરણ, ૪ કેવલદર્શ-
નાવરણ, ૫ નિદ્રા, ૬ નિદ્રાનિદ્રા, ૭ પ્રચલા, ૮ પ્રચલા-પ્રચલા, ૯ ધીણદ્વી.
૪ પ્રકૃતિs of આઝ્ઞા- ૧ દેવાયુઃ, ૨ મનુષ્યાયુઃ, ૩ તિર્યગાયુઃ, ૪ નરકાયુઃ
૫ પ્રકૃતિs of અંતરાયસ- ૧ દાનાંતરાય, ૨ લાભાંતરાય, ૩ વીર્યાંતરાય, ૪ મોગાંતરાય, ૫ ઉપમોગાં-
તરાય. See S'ramaṇa-sūtra 27.

एगतीसाए सिद्धाङ्गुणेहिं

एकत्रीश भेदे सिद्धना गुण जाणवा ॥ ते सिद्धना गुण कया ? ज्ञानावरणीयनी पांच प्रकृति
५, दर्शनावरणीयनी १ प्रकृति १४, वेदनीयनी २ प्रकृति साता अने असाता १६, मोहनीयनी २ प्रकृति
दर्शनमोहनीय अने चारित्रमोहनीय १८, आउखानी ४ प्रकृति २२, नामकर्मनी २ प्रकृति शुभनाम अने
अशुभनाम २४, गोत्रनी २ प्रकृति उच्च गोत्र अने नीच गोत्र २६, अंतरायनी ५ प्रकृति, एवं ३१, ए सर्व
क्षय पामी तेवारे सिद्धने आठ गुण उपन्या ए युगवद्भावी पण कर्मभावी नहि तथा वली संस्थान ५, वर्ण
५, गंध २, रस ५, स्पर्श ८, वेद ३, अकाय असंग रागद्वेषादिकनो अजन्म २, एहना क्षय करी सिद्ध थया,
कर्ममल धोइ निर्मल थया ते सिद्ध जाणवा । संस्थान ६ ते कया ? समचतुरस्र संस्थान १, न्यग्रोध
२, सादि ३, वामन ४, कुब्ज ५, हुंडक ६ । वर्ण पांच ते कया ? कालो १, नीलो २, पीलो ३, लोहित
४, धोळो ५ । गंध बे ते कया ? सुरभिगंध १, दुरभिगंध २ । रस छ ते कया ? तिक्त १, कटु २,
कसायलो ३, खाटो ४, खारो ५, मधुर ६ । स्पर्श आठ ते कया ? उष्ण १, शीत २, स्निग्ध ३, रुक्ष ४,
भारे ५, हलवो ६, कठिन ७, कोमल ८ । वेद त्रण ते कया ? स्त्रीवेद १, पुरुषवेद २, नपुंसकवेद ३ । इति
सिद्धगुणाः ॥ ३१ ॥

बत्तीसाए जोगसंगहेहिं

बत्रीस भेदे योगना संग्रह भला मन-वचन-कायाना योग व्यापार ते कया ? शिष्ये आचार्य
पासे सम्यक् प्रकारे आलोचना लेवी १ । आचार्य पण दीधी आलोचनेने विषे निरपलाप थइ
अन्यने काजे न कहे २ । आपदाने विषे पण दृढधर्म होय ३ । इह लोकादि फल अणवांच्छतो क्रियानुष्ठा-
नादि करवापणुं ४ । ग्रहणा-आसेवना-शिक्षाकारीपणुं ५ । शरीरे निःस्पृहपणुं तप करी आगलाने न
जणावे ६ । संवेग तत्परता ७ । अलोभता लोभ टाळवो ८ । परिषहादिकनो जय जीतवुं ९ । आर्ज्जव
कुटिलपणुं टाळवुं १० । संयमशुचिता व्रतने विषे निर्मल निरतीचारपणुं ११ । सम्यक्त्वनी शुद्धि करवी
१२ । चित्तनी असमाधि टाळवी १३ । आचारने विषे उपगत सावधानपणुं १४ । विनयतत्परता विनयने
विषे उद्यम करवो १५ । धृति संतोषतत्परता १६ । कायरपणुं छांडी धीरपणुं धरवुं मोक्षाभिलाषता १७ ।
निर्माय निःकपटपणे धर्म करवो १८ । रुडो विधि तेहनुं पालवुं, अविधिनुं टाळवुं १९ । संवर करवो, आश्रव
रुंधवो २० । आत्मदोषना उपसंहारपणुं, पोताना अवगुण देखे २१ । सर्व कामने विषे विरक्ततापणुं,
तीव्राभिलाषे किसी वस्तु न सेवे २२ । मूलगुण विषय पञ्चकखाणनुं पालवुं २३ । उत्तर गुणने विषे
पञ्चखाणनुं करवुं २४ । द्रव्यभाव विषयव्युत्सर्गता पटले कायोत्सर्ग करवो २५ । अप्रमत्तता प्रमाद परि-
हरवो २६ । क्षणे क्षणे दशविध सामाचारिनुं पालवुं, पंचांगीसमत्व आज्ञानुष्ठाननुं करवुं २७ । ध्यान
संवृत्तता आर्त्तौद्रध्याननो परिहार, धर्मध्यान शुक्लध्याननुं आदरवुं २८ । मारणान्तिक परीषह आव्ये
पण अक्षोभतापणुं २९ । ज्ञपरिज्ञा-प्रत्याख्यान परिज्ञा ए बेहु परिज्ञा समजीने धर्मनुं कार्य आदरे, सावध-
योग पञ्चखे ३० । प्रायश्चित्तनुं सम्यक्प्रकारे पडिवजवुं, आदरवुं ३१ । मरणान्ते आराधनानुं आराधवुं,
समाधि संलेखना करवी ३२ । ए बत्रीश योगसंग्रह जाणवा ॥

तेत्तीसाए आसायणाए

तेत्तीश भेदे आशातना गुर्वादिकनी जाणवी ॥ तेत्तीश आशातना ते शुं ? आय के० ज्ञानदर्शन चारित्रिनी प्राप्ति लाभ तेहनी शातना के० हानि नाश । हुंकडो बेसे अत्यंत जे माटे थुंक उडे, छींक लागे, बगासानी उष्मा लागे ते माटे गुणवंत रत्नाधिक गुरुथी हुंकडा बेसवुं वर्जवुं ३ । एम त्रण चालतां, त्रण उभा रहेता, एवं ९ । बाहिरभूमि गये तेणे ठामे गुरु पहेलां पाणी वावरे १० । बाहिरथी आवी गुरु पहेला गमणागमण पडिक्कमे ११ । गृहस्थादिकने गुर्वादिके बोलाव्या पहेलाज बोलावे, सुखप्रश्न पूछे १२ । रात्रे गुर्वादिक बोलावे तो पण कपटे बोले नहि १३ । गोचरीथी आवी पहेलां अनेरा साधु आगले भातपाणी आलोवे, पछी गुरु आगल आलोवे १४ । पहेलो भातपाणी अनेराने देखाडी पछे गुरुने देखाडे १५ । बीजा अनेरा सामान्य साधुने पहेलुं निमंत्री भातपाणी आपे पछी गुरुने निमंत्रे १६ । लोलुपतापणे सरस मीठो आहार गुरु थकी छानो राखे, ओलवे, जाणे रखे गुरु देखे तो मागी लीए १७ । केटलुं एक खाशो ? एम कही गुरुने विणपूछये अनेरा साधुने आपे, गुर्वादिक कोइकने आपता होय ते देखी आपणपुं (पोते) द्वेष धरे १८ । दिवसे बोलाव्यो तिहां बेठो उत्तर दिये १९ । गुरुने कठिन वचन बोले, अपमान दिये, मनमां द्रोह करे २० । बेठो उत्तर दीये, गुर्वादिकने काम करता देखीने बोले नहीं २१ । स्हामो आदेश दीये, शुं नथी करतां, तुम्हेज करो २२ । जाति कुलनुं उदाटण करे, मर्म प्रकाशे २३ । वखाण कीधा पछी बेठी पर्षदाए धर्मकथा कहे आपणी चतुराई जणाववाने २४ । गुरुने हुंकारे बोलावे २५ । गुरुनुं वखाण प्रशंसे नहि, दुष्टपणुं मने आणीने गुरुने अर्थ कहेतां प्रत्ये शिष्य कडे, अर्थ निरतो (खोटो) कहो छो, तमने सुधो अर्थ सांभरतो नथी, अर्थ अनेरो छे एम कहीये २६ । गुरु धर्मकथा करतां विचाले बोलावी कथानो छेद करे २७ । पर्षदा बेठा कांइक कार्यांतर छे एम कही पर्षदानो भेद पाडे, हमणां भिक्षा वेला छे शुं एवहुं वखाण ताणो छो २८ । गुरुनी पाट तथा संथारो पगे घसे २९ । उपधि अधिक वावरे, मान पूजा विशेष वांछे, “मत्थण वंदामि” न कहे “मिच्छामि दुक्कडं” न आपे ३० । गुरुने बेसणे तथा शय्याए पग लगाडे ३१ । गुरुथी उंचो बेसे ३२ । गुरुने समे आसणे बराबर बेसे, तथा गुरुनी भक्ती करतो शिष्य तथा श्रावकादि होय ते उपरे प्रद्वेष धरे ३३ । ए तेत्तीस आशातना टालवी. [S'rāmaṇa-sūtra 28.]

चोत्तीस अतिशय

तेषां च देहोऽद्भुतरूपगन्धो निरामयः स्वेदमलोज्झितश्च ।
 श्वासोऽब्जगन्धो रुधिरामिषं तु गोक्षीरधाराधवलं ह्यविच्छिन्नम् ॥ ५७
 आहारनीहारविधिस्त्वदृश्यश्चत्वार एतेऽतिशयाः सहोत्थाः ।
 क्षेत्रे स्थितिर्योजनमात्रकेऽपि नृदेवतिर्यग्जनकोटिकोटेः ॥ ५८
 वाणी नृतिर्यग्मुखलोकभाषासंवादिनी योजनगामिनी च ।
 भामंडलं चारु च मौलिपृष्ठे विडम्बिताहर्पतिमंडलश्चि ॥ ५९
 साग्रे च गव्यूतिशतद्वये रुजा वैरेतयो मार्यतिवृष्ट्यवृष्टयः ।
 दुर्भिक्षमन्यस्वकचक्रतो भयं स्यान्नैत एकादश कर्मघातजाः ॥ ६०
 खे धर्मचक्रं चमराः सपादपीठं मृगैर्द्रासनमुज्ज्वलं च ।
 छत्रत्रयं रत्नमयध्वजोऽहिन्यासे च चामीकरपङ्कजानि ॥ ६१
 वप्रत्रयं चारु चतुर्मुखाङ्गताचैत्यद्रुमोऽधोवदनाश्च कण्टकाः ।
 द्रुमानतिर्दुन्दुभिनाद उच्चकैर्वातोऽनुकूलः शकुनाः प्रदक्षिणाः ॥ ६२

गन्धांबुवर्षं बहुवर्णपुष्पवृष्टिः कचश्मश्रुनखाप्रवृद्धिः ।
चतुर्विधाऽमर्त्यनिकायकीटिर्जघन्यभावादपि पार्श्वदेशे ॥ ६३
ऋतूनामिन्द्रियार्थानामनुकूलत्वमित्यमी ।
एकोनविंशतिर्देव्याश्चतुर्ल्लिख्यं मीलितः ॥ ६४

अभिधानचिंतामणि I.

पांत्रीस वीतरागवाणीना गुण

संस्कारवत्त्वमौदात्यमुपचारपरीतता ।
मेघगंभीरघोषत्वं प्रतिनादविधायिता ॥ ६५ ॥
दक्षिणत्वमुपनीतरागत्वं च महार्थता ।
अव्याहतत्वं शिष्टत्वं संशयानामसंभवः ॥ ६६ ॥
निपकृतान्योत्तरत्वं हृदयङ्गमतापि च ।
मिथःसाकाङ्क्षता प्रस्तावौचित्यं तत्त्वनिष्ठता ॥ ६७ ॥
अप्रकीर्णप्रसृतत्वमस्वश्लाघान्यनिन्दता ।
आभिजात्यमतिस्निग्धमधुरत्वं प्रशस्यता ॥ ६८ ॥
अमर्मबोधितौदार्यं धर्मार्थप्रतिबद्धता ।
कारकाद्यविपर्यासो विभ्रमादिवियुक्तता ॥ ६९ ॥
चित्रकृत्वमद्भुतत्वं तथानतिनिलम्बिता ।
अनेकजातिवैचित्र्यमारोपितविशेषता ॥ ७० ॥
सत्त्वप्रधानता वर्णपदवाक्यविविक्तता ।
अव्यच्छित्तिरखेदित्वं पञ्चत्रिंशच्च वाग्गुणाः ॥ ७१ ॥

अभिधानचिंतामणि I.

छत्रीस छत्रीसी गुरुगुण

गणिसंपददृक्चउविह, बत्तीसं तेषु निश्चमाउत्तो ।
चउविहविणयपवित्तो, छत्तीसगुणो गुरु जयउ ॥ ३७ ॥

गु. गु. षट्.

व्याख्या - गणिसंपदस्तावदष्टाष्टसंख्याकाः ताः प्रत्येकं चतुर्विधाः इति द्वात्रिंशत्, तेषु द्वात्रिंश-
द्गणिसंपद्वेदेषु नित्यमायुक्तः, तथा चतुर्विधविनयप्रवृत्तः इति षट्त्रिंशद्गुणो गुरुर्जयत्विति संक्षेपार्थः ।
विस्तारस्त्वयं-१ आचारसंपत्, २ श्रुतसंपत्, ३ शरीरसंपत्, ४ वचनसंपत्, ५ वाचनासंपत्, ६ मतिसंपत्,
७ प्रयोगमतिसंपत्, ८ संग्रहपरिज्ञासंपत्, इत्येता अष्टौ गणिसंपदः । तत्र आचारसंपत्तुर्धा - १ चरण-
सप्ततियुक्तता, २ निर्मदता, ३ अनियतविहारता, ४ अचञ्चलेंद्रियत्वम् चेति । तथा श्रुतसंपत्तुर्धा -
१ युगप्रधानागमज्ञता, २ परिचितसूत्रार्थता, ३ उत्सर्गादिवेदित्वम्, ४ उदात्तादिपटुवर्णोच्चारित्वम् । तथा
शरीरसंपत्तुर्धा - १ समचतुरस्रसंस्थानता, २ संपूर्णगोपांगता, ३ अविकलेंद्रियत्वम्, ४ तपःपरीषहादेः
सहिष्णुता । तथा वचनसंपत्तुर्धा - १ अनाहतप्रतिभात्वम्, २ मधुरवाक्यता, ३ निर्विकारवचनता,

४ स्फुटवचनता चेति । तथा वाचनासंपञ्चतुर्धा - योग्यायोग्यपात्रज्ञता, २ पूर्वस्मिन् सूत्रार्थजाते परिणते परसूत्रार्थज्ञानम्, ३ सूत्रं प्रति निर्यापणमुत्साहनं ४ अर्थं प्रति निर्वाहित्वम् चेति । तथा मतिसंपञ्चतुर्धा - १ अवग्रहः अव्यक्तग्रहणम् २ ईहा विमर्शः ३ अपायो निश्चयः, ४ धारणा अविस्मरणम् चेति । प्रयोगमतिर्वादबुद्धिः, सापि चतुर्धा - १ स्वशक्तिपरिज्ञानम् (२) पुरुषपरिज्ञानम्, (३) स्वपरानुकूलक्षेत्रपरिज्ञानम् ४ स्वपरानुकूलराजादिवस्तुविज्ञानम् चेति । संग्रहपरिज्ञासंपञ्चतुर्धा (१) गणविहारयोग्यक्षेत्रादिपरीक्षणम् (२) भद्रकादीनामुपदेशतो गणचिन्तादौ स्थिरीकरणम्, (३) स्वाध्यायाज्ञानां पुस्तकादीनां संगच्छनम्, (४) तपोनुष्ठानादौ शैक्षकादीनां यद्यथायोग्यकृतज्ञता चेति । एवं गणिसंपद्भेदा द्वात्रिंशदिति । तथाचारश्रुतविक्षेपदोषभिन्नत्वाद् विनयोऽपि चतुर्धा । तत्राचारविनयः स्वस्य परस्य वा संयमतपोगणप्रतिमाविहारादिसामाचारीसाधनलक्षणः । (२) श्रुतविनयः सूत्रार्थोभयभावरहस्यानां दानग्रहणप्रेरणोपबृंहणादिभिः । (३) विशेषविनयो मिथ्यात्वतो गार्हस्थ्यतः प्रमादाद्वा विक्षिप्य तदुत्तरभावेषु स्थापनमिति, (४) तद्दोषप्रतिघातविनयः विषयकषायादिदोषप्रतिघातनेनेति । See गुरुगुणषट्त्रिंशत्षट्त्रिंशिकाकुलकम् ।

गुरुवन्दना (l. 60) a kind of religious salutation of Jains offered to *Gurus* and *Upādhyāyas*. For a full description see देववन्दनगुरुवन्दन-प्रत्याख्यानभाष्यत्रयम् pp. 35-51.

‘का-य’ उच्चारणे आवर्त्तद्वयम् । तथा “ज” इत्यनुदात्तस्वरेणोच्चारयन् गुरुपादौ कराभ्यां स्पृष्ट्वा गुरुचरणस्वललाटपट्टयोरन्तराले ‘त्ता’ इति स्वरितस्वरेण च उदात्तस्वरेण ‘मे’ इत्युच्चारयन् गुरुमुखनिविष्टदृष्टिः स्वललाटं स्पृशतीति एक आवर्त्तः । एवं ‘जवणी’ इत्यस्य ‘जं च मे’ इत्यस्योच्चारणे आवर्त्तद्वयम् इति षडावर्त्ताः । द्वितीयेऽपि मीलने १२ । इत्थं रूपावचूरिः । [Ibid p. 44.]

श्रीसत्तरभेदी पूजा (l. 65)

(१) न्हवणपूजा, (२) विलेपनपूजा, (३) वस्त्रयुगलपूजा, (४) गंधपूजा, (५) पुष्पारोहणपूजा, (६) पुष्पमालापूजा, (७) अंगीरचनापूजा, (८) चूर्णपूजा, (९) ध्वजपूजा, (१०) आभरणपूजा, (११) पुष्पगृहपूजा, (१२) पुष्पवर्षणपूजा, (१३) अष्टमंगलपूजा, (१४) धूपपूजा, (१५) गीतपूजा, (१६) नाटकपूजा, (१७) वाजिन्त्रपूजा.

न्हवण, विलेपन अंगे य वत्थजुअलं च वासपूआ य ।

पुष्पारोहण मालारोहण तह वन्नारोहणयं ॥ १ ॥

चुन्नारोहण जिणपुंगवाण (झय)-आहारणरोहणं चेव ॥

पुष्पगिह पुष्पपगरं, आरत्ती मंगलपईवो ॥ २ ॥

दीवो धूवक्खेवो, नेवेज्जं सुह फलाण ढोवणयं ।

गीयं नट्टं वज्जं, पूया भेया इमे सतर ॥ ३ ॥

विविधपूजासंग्रह pp. 410-443; pp. 865-885.

Three *Guptis* or the rules for controlling the mind, speech and body are:—

- (१) मनोगुप्ति
 - (a) असत्कल्पनावियोगी
 - (b) समताभाविनी
 - (c) आत्मारामता
- (२) वचनगुप्ति
 - (a) मौनावलंबि
 - (b) वाग्नियमि
- (३) कायगुप्ति
 - (a) यथासूत्रचेष्टानियमि
 - (b) चेष्टानिवृत्ति

Five *Samitis* are the ways of arresting the inflow of *Karma*. They are:—

- (१) ईर्या समिति
- (२) भाषा समिति
- (३) एषणा समिति
- (४) आदाननिक्षेपणा समिति
- (५) परिष्ठापना समिति or उत्सर्ग समिति

One hundred and eight *Guṇas* of the पंचपरमेष्ठिन्s are:—

पंचपरमेष्ठिनामष्टाधिकशतगुणाः -

१२ ८ ३६
वारसगुण अरिहंता, सिद्धा अट्टेव, सूरि छत्तीस ।
२५ २७ १०८
उवज्झाया पणवीसं, साहू सगवीस अट्टसयं ॥ १ ॥

The thirty-six *guṇas* of a preceptor or *āchārya* are:—

९
पंचिदियसंवरणो ५ तह नवविहबंभचेरगुत्तिधरो ९ ।
चउविहकसायमुक्को ४ इअ अट्टारसगुणेहि संजुत्तो १८ ॥ १ ॥
५ ५
पंचमहव्वयजुत्तो ५ पंचविहायार ५ - पालणसमत्थो ।
५ ३
पंचसमिओ तिगुत्तो छत्तीसगुणो गुरू मज्झ ॥ २ ॥ १८-३६

श्रीबृहत्संग्रहणीसूत्रम्, page 12, f. n. 1

The twenty-seven *guṇas* of a *Sādhu* are:—

६ ६ ५ १
छव्वय छकायरक्खा पंचेदिय-लोह'निग्गहो खंती' ।
१ १
भावविसुद्धी पडिलेहणाइकरणे विसुद्धी अ ॥ १ ॥

१ १ १ १
संजयजोय जुत्तो अकुसलमण - वयण - कायसरोहो ।

१ १
सीआइपीडसहणं मरणंतुवसगसहणं च ॥ २ ॥

श्रीबृहत्संहणीसुत्तम्. Page 13 f. n. (श्रीमन्मुक्तिकमलजैनमोहनमाला No. 47), Baroda Edn. 1939.

Other *Vijñāptipatras*.

Now I take up the other *Vijñāptipatras* in their chronological order noticing their main or distinguishing features with select illustrations. First I take the fragment of an old *Vijñāptipatra* of considerable artistic merit which is in my collection.

II A fragmentary scroll of the early 17th Century

This scroll is only a part – the first part – of a letter of invitation and no date is marked on it. It seems to belong to the early Mughal period. The last picture in this scroll shows a British flag on a ship without the Cross of St. Andrew¹. It is hardly to be expected that a painter who otherwise shows extreme care of detail has here been guilty of faulty observation. Accordingly the *Vijñāptipatra* of which this is a part may well be considered as belonging to about the year in which the union between England and Scotland took place, unless the omission of the Cross of St. Andrew in the flag itself was due to ignorance on the part of its makers. If a conjecture could be hazarded, the port where the ships are shown as anchored under a British flag might well have been Surat. In that case the earliest limit which can be assigned to this epistle would be about the end of 1608 A. D., for in that year the first British expedition made to India anchored at the mouth of the Tāptī below the port of Surat on the 24th. of August 1608². Another detail would point to a slightly later date. The flag flies on a fortified site and might indicate that the buildings marked by it were in British hands. Jahāngīr permitted the establishment of an English factory at Surat in 1613 A. D.³ The undoubted aesthetic merit of the paintings would point to an early date for it is a paradoxical fact that the earlier the *Vijñāptipatra*, the more artistically executed it is. Again, the pictures are in the Mughal-Rājput style, which would also

1. The Union Flag of the United Kingdom, or Union Jack, as it is incorrectly termed, took its origin in 1606, soon after the union of the crowns of England and Scotland. As it was desirable to have a common flag for the two kingdoms, a combination was made of the red St. George's Cross of England and the white St. Andrew's Cross of Scotland, retaining the blue ground of the latter and superimposing the Cross of St. George over that of St. Andrew. Such was the first Union Flag. In 1801, at the union of Ireland, the red Saltire of St. Patrick had to be united with the former two crosses in the Union Flag. See Chamber's *Encyclopaedia* Vol. IV. under Flag.

2. Dunbar, *History of India from the Earliest Times* etc. p. 222.

3. *The Cambridge Shorter History of India* p. 512.

point to about the 17th century after Christ as the date of its origin. The pictures are excellently drawn and I am reproducing them on that account. The representations of the Jaina temples of the old style as given in it are indeed fine. It is to be regretted that the major portion of the text of the letter is lost and it is impossible now to ascertain the name of the place where the *Vijñapti* originated, or, of the locality to which it was addressed. Nothing is known of the sender or the addressee either. The head-dress of some of the processionists in the penultimate panel is the Marāṭhā *pagḍi* and one is tempted to think of the times of the early Peshwās and of the port of Surat or of Bassein where the ship with a British flag could well be expected. Or, the place might have been the port of Diu itself which has been the resort of Jaina monks during ancient days. But the conjecture need not be pressed further.

As to the pictures, first comes (Pl. VII a) the white elephant, then the bull, then the lion, then Lakshmi flanked by elephants, then a pair of garlands, thereafter the moon, the sun, a *dhvaja*, a *Maṅgala-kalāṣa*, a lotus-pond, the sea with several ships, a mansion with a couple of flying fairies, a well-arranged heap of jewels, burning fire, a large house, the mother of a Jina sleeping inside some mansion, thereafter, the eight *maṅgalas*, then a *śikhara*-temple with three spires and enshrining the image of a Jina, possibly Mahāvira, though the cognizance of lion is not distinct and looks like a horse. One woman is shown preparing sandal paste on the right side and another making a garland of flowers on the left side. Then we see (Pl. VII b) the infant Jina in the lap of his mother, a woman with folded hands standing at the back and two well-dressed Gujarāṭi ladies standing on one side of the pavilion in which a male figure is shown with hands joined in an attitude of supplication, as if to receive the child Jina. In the panel below sits a chief with attendants. Then comes a Śrīpūjya *āchārya* preaching sermon to his disciples, male and female, some Jaina monks sitting below, one of them having a piece of cloth tied to his mouth to avoid insects from being inhaled, and a woman worshipping the *Svastika* symbol. In the lower panel comes a procession, perhaps of a chief on elephant with horsemen putting on various dresses, Hindu and Muhammadan, some wearing head-dresses conical in shape, some Marāṭhā turbans, some of them are gunners going in front, some drummers and trumpeters, one riding a camel, some on an elephant and some in a chariot of which only the front side is seen. In the lowermost panel ships are represented, perhaps with fortifications and a Union Jack hoisted on them, as remarked above. Ships and soldiers, cavalry and infantry, are shown below the ramparts to give an idea that the scene is from a port or sea-coast. Below this commences the text of which six complete lines and a portion of the seventh line are preserved. They constitute some of the traditional verses sung in praise of the Jinas in general. (Plates VII a and b).

III. The Ghoghā Vijñaptipatra, dated V. S. 1717

This letter measures 8' 8" x 6 $\frac{3}{4}$ " and is in my collection. It is a *Vijñapti* or solicitation of **Nayavijaya** from **Ghoghā** (Sanskrit **Ghanaughapura**), a port near **Bhāvnagar**, to his *guru* **Vijayaprabha-sūri**, who was residing at **Jūnāgaḍh** (Sanskrit, **Jirṇadurga**) on the Dīpotsava or Divāli festival of the Vikrama year 1717, about one and a half months after the *Paryushanā* period. The addresser out of devotion calls himself *śiṣu* (child) of the preceptor whom he informs of the good religious deeds he has done during the four months of the rainy season. **Vijayaprabha-sūri** was the *paṭṭadhara* of **Vijayadeva-sūri** who was a famous writer and the successor of **Hiravijaya-sūri** on whom Akbar the Mughal Emperor conferred the high title of *Jagad-guru* or world teacher and at whose intercession he issued a *farmān* prohibiting the killing of animals during the *Paryushanā* period and for some six months in all throughout the year. This scroll has no illustrations except that of the *Maṅgala-kalaśa* given at the commencement and it is in the fitness of things that it is so, for monks should be as simple as possible, except, of course, in the case of the Śrīpūjyas.

The text of this letter consists of one hundred and one good Sanskrit verses written in various metres indicating deep knowledge of Sanskrit which **Nayavijaya** must have possessed. He calls the epistle **प्रबोधदीप**, i. e., the lamp of awakening, in contrast with the lamps or *dīpas* of the Divāli festival. It is divided into three parts. The first part is marked as **देववर्णन** and praises some *Tirthankaras* and Jaina *tirthas* or places of pilgrimage, the second part is devoted to the praise of **Jirṇadurga** or **Jūnāgaḍh** and the **Ghoghā** port and the third part specified as **गुरुवर्णन** is in praise of the preceptor **Vijayaprabha-sūri**. It makes mention of the Pārśvanātha image of **Jirāpalli** (**Jirāvata**) near Mount Ābu and of **Gajapada** on the **Girnār** mountain. The description of the flourishing state of the **Ghoghā** port and of the Jaina sanctuaries like **Navakhaṇḍa-Pārśvanātha** and **Ajjāharā** (**Ajara**)-**Pārśvanātha** would show that the port which it terms **Ghanaugha-sundara-bandira** (the beautiful Ghanaugha port) was thriving at the time of this *Vijñapti*. Many ships sailed from and to it and that must have been due to the trade which was carried on at this port. This reminds us of the saying 'लंकाकी लडी घोघाका वर' meant to indicate the prosperity of **Ghoghā** which attracted even the brides of Ceylon! Now **Ghoghā** has been superseded by **Bhāvnagar**. The *Vijñapti* is a salutation of **Vijayaprabha-sūri** which **Nayavijaya** makes after the twelve *āvarttas* or poses a Jaina monk will take at the time of paying respects to the **आचार्य** or preceptor. The salutation is sent only to the chief *guru*; but to the other senior monks, residing with him, respectful regard is also communicated. It is meant to be a request not only from **Nayavijaya** but from all the *Sādhus* residing with him at **Ghoghā**.

The address is written on the outer fold of the scroll as is done on the back of envelopes nowadays.

The *Vijñapti* is a sort of a brief annual report of Nayavijaya on the deeds he performed in the year including the rainy season and on the lead he gave to the *San̥gha* in the performance of meritorious deeds. In fact such letters serve the purpose of brief annual reports sent to the preceptors on the religious deeds done by their followers.

IV. The Unā Vijñaptipatra, dated V. S. 1745

This scroll (10' 7" × 9½") comes from Bhāvnagar and I have secured it for the Baroda State Museum where it is now exhibited. It is addressed to *S'ri-Vijayaprabha-sūri* at Unā by *Paṇḍita Devakuśala* and *Mānakuśala* on Friday the 13th *tīthi* of the bright fortnight of Kārtika of the Vikrama year 1745 after the *chaumāsā* period was over. There are no customary pictures of the *Maṅgalas* or of the *Svapnas*, etc., in it. One squatting Jina flanked by two worshippers is shown at the top. Below him a Jaina monk is depicted sermonising to his disciples, male and female. The symbol below him is not clear but might be taken to represent a conch. In that case the Jina would be *Neminātha*, the twenty-second *Tīrthan̥kara*. Below these figures comes the text, a portion of which is written in the *Kamalabandha* form, i. e., like a blooming lotus flower. The religious works done by the Jaina community of Junāgaḍh are mentioned and the names of the addressee and the prominent inviters are given in the concluding portion.

V. The Sirohi letter of invitation, dated V. S. 1782

This scroll (Plates VIII a, b and IX a, b) is with Mr. Ravishankar Rawal of Ahmedabad. It was issued from **Sirohi** in the Vikrama year 1782 to invite *Muni-Vijayakshama-sūri* from Pāṭaṇ in North Gujarāt. The concluding portion of it is slightly damaged and a few lines at the end are missing. It now measures 24' 4" long and nearly 10" broad. The pictures cover a space of some 15' 8". The first three panels (Pl. VIII a) represent a pair of female musicians playing on different instruments under a canopy or an umbrella. After them come in succession the pictures of a white elephant, a bull, Lakshmi, a pair of garlands, the moon with the figure of a deer, the sun, a banner, a *kalāṣa*, a lotus pond, a pair of fishes, a ship with two males in *topi* and plying oars (VIIIb), two musicians under a pavilion forming a celestial car or *vimāna*, collection of jewels and burning fire. After these figures comes the representation of a sleeping mother of a Jina followed by the *Svastika*

symbol, a mirror and the remaining objects in the group of the *Ashta-maṅgalas*. Then three spires of temples with banners are shown with the figure of Mahāvīra in front indicating that the sanctuary is dedicated to Mahāvīra. The three Jinas, Pārśva, Rishabha and Mahāvīra, are shown with their symbols or *lāñchhanas*. After this a palace gate with an elephant guarding the flanks is drawn. Then street scenes are shown with monks and nuns preaching sermons to their followers. (Plate IX a). Thereafter come in procession well-dressed and decorated *pardah* ladies. (Pl. IX b). Then comes the letter proper, written in Mār-wāḍī. It gives the usual hyperbolic description of the Jinas and the invitee, namely, Vijayakshama-sūri, who was residing at Pāṭaṇ in North Gujarāt at the time the letter was sent to him. It then speaks of the good deeds done by the *Saṅgha* during the *Paryuṣhaṇā* days and the preceding year. Finally, it makes a request to the *āchārya* to come to Sirohi and spend the next *chaumāsā* there. While speaking of Pāṭaṇ it gives the interesting information that the population of Pāṭaṇ was 48,000 showing thereby that then Pāṭaṇ was more populous than it is now when the population, according to the latest census, is 36,380 (18,308 males and 18,072 females). This information is surmised from the praise of the *guru* who is described as the chief of (भडतालीस हजार पाटण तेहना स्वामी) the 48,000 (souls) of Pāṭaṇ.

The scroll gives the signature of the leading Jainas of Sirohi, the inviters, and is dated in Saṁvat 1782, Saturday, Mārgaśīrsha, *śudi ekādaśī*.

VI. The Devās Vijñaptipatra of the 18th century

This epistle (Plate X a, b) is in the collection of *Muni-Kāntivijaya* at Pāṭaṇ and is an interesting specimen in that it is written in high Sanskrit of the *kāvya* style. It measures 8½" by 11' 9½" and was written by *Lābhavijaya*, a monk who must have possessed high command over Sanskrit and must have been a poet of great skill. Some of the verses he has written in certain *bandhas* or diagrams give the name of the addressee, Vijayaprabha-suri. For instance in the *padma-bandha*, (see Pl. X a) the letters coming in the petals near the circumference read :—

म. श्री विजयप्रभसूरीशो जयतादवन्त्यां

(म० seems to be an abbreviation of मङ्गरक).

This *bandha* contains four verses which read as follows:—

भवापगानाथसमाप्तपारं, श्रीसिद्धिनारीकुचहारिहारं ॥

विवेकदृष्ट्या जितदेवमारं, जगज्जनानंदकरं विदारं ॥ ७८ ॥

यशोलतामंडपमेघनीरं, प्रतापवह्नौ प्रवरं समीरं ॥
 भव्यान्नपृथ्वीरुहवृंदकीरं, सूक्तादिशास्त्राब्धिपराप्ततीरं ॥ ७९ ॥
 रीत्यादिकाव्यांगविचारपूरं, शोभायमानं बुधपद्मसूरं ॥
 जगद्विहारीकृतपद्मपूरं, यमीश्वरं धर्मवने मयूरं ॥ ८० ॥
 तावद्भजेहं वरसूरिवीरं, दयाकरं दुःखदवाग्निनीरं ।
 वरप्रभं संयमिमालिहीरं, न्यायादिविद्यानिपुणं गभीरं ॥ ८१ ॥

Similarly the following verse

महन्मुनीभिः प्रणतांद्दिपद्ममहं भजे मंजुयशःसुधाम ।
 मदीयनेत्रामलपद्मयुग्ममहःपतिं सन्महसां सुधाम ॥ ८२ ॥

is written in the *khadga-bandha* or the shape of a sword as seen in Plate X b.

These are instances of one form of the *chitra-kāvya* where the peculiarity of the composition lies in the way it can be written and then read – a letter is not repeated but can be read all the same from the diagram.

As the scroll was sent by monks and not by householders it has no *chitras* or pictures, the only *chitras* if at all, are the *bandhas* in which some of its verses are written. The year of its issue is not marked though a portion of the date is recorded at the end as :—

जाता भाद्रपदयोदश्यां शुक्लायाम्—(इति मंगलम् ॥)

The letter or *Vijñapti* is described as the daughter (पत्रिका पुत्रिका मम) of the addressee and the desire is expressed to the effect that she may take the hand of the *guru*, who has conquered Cupid by discrimination (विवेकदृष्ट्या जितदेवमारं), just as a bride accepts the hand of the bridegroom. According to the *paṭṭāvalis* this *āchārya* श्रीविजयप्रभसूरीश्वर flourished about the Samvat year 1718. The scroll mentions several monks who joined in inviting the said *āchārya* and was addressed to Śrīpattana which probably stands for Pāṭaṇ in Gujarāt. The description of Devās, the place of its origin, and of Pāṭaṇ, where the *āchārya* was residing is conventional. It talks more of the charms of women than of historical facts. The address is given at the back of the top which is torn, though the names of Devās and of Lābhavijaya, the writer, are preserved there.

VII, VIII. Two fragmentary Scrolls

Here I might reproduce fragments of two *Vijñaptipatras* which are in the possession of Muni-Puṇyavijaya of Pāṭaṇ. One of them (Pl. XI a) depicts a portion of some Jaina procession and shows, the *S'rāvakas* and the *S'rāvikās* attending the sermon of their preceptor and the preceptress of the Śrīpūjya Sect, —all

dressed and decorated in a dandyish style. The figures are well-cut and drawn with considerable skill and vigour. The costumes have various deep colours such as are seen in the dress of rich and young Mārwaḍīs on festive occasions. The other (Pl. XI b) gives some *Chitra-kāvyas* or *bandhas* used in the composition of the text of the scroll of which it is a part. The ten verses of the *Hāra-chitra* which are written in the form of a necklace are given separately also (about the middle of the fragment). They are composed in excellent Sanskrit and testify to the command the poet had on this language. Some Jaina monk (Jina-chandra or-simhā) seems to be extolled in these compositions. But for its being incomplete the scroll would have been a very interesting piece. Both the fragments are represented in Plates XI a and b. They do not give any date but on artistic grounds can be relegated to about the 18th century of the Christian era.

IX The Śinor Vijñaptipatra of the Vikrama year 1821

This letter was addressed to **Vijayalakshmi-sūri** at **Sāṇanda** near Ahmedabad by the Śvetāmbara Jainas of Khambāyat Bandar, i. e. Port Cambay, on Monday, the 5th day of the bright half of the month of Kārttika of the Vikrama year 1821 (=1764 A. D.). The upper portion, which contained the pictures, is gone excepting the lower side where a silly representation of a ship in the sea with fish is still preserved. Below this comes the letter proper which covers a space of 11' 7" (leaving the margins) and is written in Sanskrit and Gujarātī (herein called *Deśī*). The Sanskrit text is in praise of the Jinas and the *Deśī* portion gives an amusing and promiscuous description of the Jinas, the town of Sāṇanda, the horses of the place, the good qualities of the preceptor, the *S'rāvakas* and the parents of Vijayalakshmi-sūri (**Hemarāja**, his father and **Ānandābāī**, his mother), his birthplace at **Pāladi** in Mārwaḍ and of other monks. Some popular verses are also quoted. It ends with the signatures of the principal inviters.

The scroll is preserved in the *Jñānabhaṇḍāra* of Śinor.

X The Surat Vijñaptipatra, dated V. S. 1845

This letter was addressed by **Premavijaya** to **Muni-Vijayajinendra-sūri** at **Surat** from a place called **Thulānagar**, on the second *tithi* of the bright half of Phālguna in the Vikrama Year 1845 soliciting forgiveness or *Kshamāpāna*. It has no illustrations or pictures excepting that of a flower at the top.

XI The Jodhpur Vijñaptilekha, dated V. S. 1848

This letter (Plates XII to XIV a) calls itself विज्ञप्तिलेख. I got it for examination through the courtesy of Mr. Raval of Ahmedābād. The top is torn away

excepting the portion showing the feet and the *lahnga* of a female musician. The scroll now measures 25' 5½" long and 8¾" wide. More than half of it is taken up by the pictures. In the first picture (Pl. XII a) we see two pillars, one ornamented with two plantain leaves and the other with two *chāmaras* or chowries. Below these come two female musicians followed by the eight *Maṅgalas* after which the Fourteen Dreams are drawn. (Pl. XII b). Then comes a lady lying on the bed, probably **Triśalā**, attended by two women. After this (Pl. XIII a) is shown a sitting male with coconut in his hands, probably the father of Mahāvīra asking astrologers about the dreams of the mother of the future Jina. Thereafter, a temple with the figure of Mahāvīra seated cross-legged with hands having palms turned upwards is shown flanked by a woman on the right and a man on the left, both waving *chowries*. The cognizance of Mahāvīra, viz. lion, is also represented below the seat. After this comes a panel of bazaar scenes and then (Pl. XIII b) a Viṣṇu temple followed by shops, a physician, a silk-seller, some miniature temples, a house with a garden, and a procession. (Pl. XIII b). Then comes the Śrīpūjya ācharyā (Pl. XIV a), clad in gaudy dress with a chowri-bearer and other paraphernalia, sitting in front of the स्थापनाचार्य and giving a sermon to his disciples, then another teacher explaining the *dharma* to ladies one of whom is standing and bent in front of the स्थापनाचार्य placing her hand on the *Svastika* symbol above the head of a seated child. The painted portion ends with the panel showing a nun preaching to the laywomen and seated on a wooden seat with two nuns below her. Then comes the text which is written both in verse and prose, the language being modern Mārwaḍī. First comes what is called here *Maṅgalamālikā* (=auspicious garland) of verses in praise of the *Tirthaṅkaras* including Mahāvīra. Then comes the praise of the **Soraṭha** country or Kāthiāwāḍ and its chief Jaina-tirthas, namely, Śatruñjaya and Gīrnār. While praising Soraṭha the poet speaks of the twenty-five countries which the Jainas call *Ārya*. According to the Jaina conception there are 32,000 countries or *deśas* out of which twenty-six come within **Bhārata-khaṇḍa**. Out of these twenty-six, twenty-five and a half are called **Āryadeśa**. These are all enumerated in the *Prajñāpanā-sūtra* (पञ्जावणासुत्र). Soraṭha is here taken as identical with बृहद्गुजरात or Greater Gujarāt, as **Dabhoi** also is placed in Soraṭha although it lies within Central Gujarāt. Dabhoi is described in the exaggerated way of the 'Kavis' without mentioning any of its monuments. The addressee, the Śrīpūjya-(āchārya) Vijayajinendra-sūri of Tapāgachchha was staying at Dabhoi when this solicitation was written on Tuesday, the fourth day of the bright fortnight of Mārgaśīrsha of the Vikrama Year 1848 in the auspicious *muhūrta* called **Vijaya-muhūrta**. It was despatched on the 9th day of Pausa when **Sūrajmalla**, perhaps the chief of the *Saṅgha* of Jodhpur signed it at the end. Vijayajinendra-sūri was born of **Gumānidevī** by **Harachandra** and he was the *paṭṭadhara*

or successor of **Vijayadharma-sūri** whom we know from other epistles also. After praising the invitee in the usual poetic manner and mentioning eighteen *guṇas* or good qualities of a *guru*, **Marudeśa**, i. e., Mārwaḍ, is described and **Rājā-Vijayasiṅha** is mentioned as the ruling chief of it. Jodhapura or Jodhpur is spoken of as the chief town and the *Vijñapti* is made to request the Śrīpūjya or the invitee to come and spend the next four months of the rainy season with the inviters. This *Maṅgala-mālikā* or 'the auspicious festoon' ends with the praise of **Īśvarasāgara** saying that under the *ādeśa* or order of the Śrīpūjya he spent the last *chaumāsā* in Jodhpur doing very meritorious deeds and preaching the *dharma* to the public. Other Jainas like **Takhatsiṅh** are also named and the request is made with the greetings of all of them and the whole Jaina *Sanṅha*. The date concludes the solicitation. After the *Maṅgala-mālikā* comes what may be taken as postscript written by Sūrajmallā on the 9th day of the dark fortnight of the month of Pausa of the same year. Then comes what in Jaina terminology is known as *abbhūṭhiyā*. This portion is torn, but the formula is too well-known to the Jainas and may be given below for the information of the general public. It is repeated by the Jainas on approaching a *guru* or *āchārya* to ask for his forgiveness :—

इच्छाकारेण संदिसह भगवन् अब्भुट्ठिओ मि अर्म्मतर देवसियं खामेउं, इच्छं खामेमि देवसियं,
जं किंचि अपत्तिअं परपत्तिअं, भत्ते पाणे, विणए वेयावच्चे, आलावे संलावे, उच्चासणे समासणे,
अंतरभासाए उवरिभासाए, जं किंचि मज्झ विणयपरिहीणं, सुहुमं वा बायरं, तुब्भे जाणह अहं न
जाणामि, तस्स मिच्छामि दुक्कडं ।

XII A Vijñapti from Baroda, dated V. S. 1852

Yet another epistle (Plates XIVb to XVIa, b) is found in the collection of the selfsame venerable *Pravartaka-muni-Kāntivijaya*. I have already noticed it briefly in my memoir on 'Indian Pictorial Art as Developed in Book Illustrations'. It was issued from Baroda in the Vikrama year 1852 and the Śaka year 1714. It is 42' 2" long and 10½" broad. The illustrations are copious and cover a space of thirty-two feet and six inches in length. They start with a floral design surmounted by a peacock on each side. The conventional *Maṅgala-kalaśa* which is painted after this design is followed by three panels of female musicians giving threefold music viz. *Gānam* (singing), *Vādyam* (instrumental music) and *Nṛīyam* (dancing). Then come the *Maṅgalas* and the *Svapnas*. After these the mother of a Jina attended by two well-decorated young women is shown lying and having the child Jina sitting on her left side. Then comes a panel (Pl. XIV b) showing a king or the father of the Jina listening to two astrologers well-adorned and bearing the *tilaka* or frontal *Saiva* mark. After this comes the decorated figure of Pārśvanātha seated cross-legged in a niche

and flanked by a standing chowri-bearer apparently of a high position as indicated by the apparel, the pearl necklaces and the diadems. A Śrīpūjya monk is then shown preaching to his disciples. His juniors in white gold-hemmed robes are sitting by his side with three ladies in front, one of them about to touch the *Svastika* symbol on a cloth or wooden four-footed seat, drawn above four steps. Two nuns are shown preaching to three high class ladies wearing precious jewels and dress with *padar* or decorated border covering the right side in the Marāṭhā fashion. The Gujarāṭi ladies would usually put the *padar* on the left side. The *sāri* of a Marāṭhā lady would be fifteen cubits and that of a Gujarāṭi ten cubits usually. One of these ladies has a *ghāgharā* and the other, a *dāṇḍiyā*, both showing the Gujarāṭi way of wearing a *sāri*. They have the *gandha* and the *tilaka* marks also. Below this panel comes a bazaar scene. An elephant with a mahout holding a goad is drawn in the middle. A goldsmith and a shopkeeper are shown on the flanks. A *maulwi* (Musalmān preacher), a public woman with two woovers and a dandy sitting in a balcony are then drawn. Then comes the **Chāmpāner gate** of Baroda (Pl. XV a). Various shopkeepers, soldiers and a bull-like animal, a **Kṛishṇa** temple (Pl. XV b) and a horseman are then represented. This seems to be a scene of the **Jūnā Sarkār wāḍā**. Then comes the Māṇḍvī gate and the **Aggaḍ** rampart. A procession of soldiers and a chief sitting in a *howdah* on the back of an elephant are then drawn. Apparently this chief is the then ruler of Baroda, probably **Govindrao Gaekwad** who flourished from 1793 to 1800 A. D. The footsoldiers appear to be Marāṭhās, as shown by their head-dress and the way the *surwār* is worn. But their foot-wear is not of the Marāṭhā type, the Marāṭhās usually put on *champals*. The ear-rings with two large pearls worn by the chief personages in the procession are of the Marāṭhā type. Thereafter two chiefs on horse back (Pl. XVI a), two chiefs in palanquin (locally called *gongā* or *mainā*) made up of a long bent pole drawn by male carriers are shown. Thereafter comes the scene of a tank, which is evidently the **Rāje-talāo**. The painter in trying to depict a handsome young man standing in the tank to fill a vessel has not been able to portray the subject in a correct perspective for the legs of the young man appear to be severed! A Jaina temple and a tree with curious birds, some protruding their necks, the *jhandā*-bearer, musicians, a Śrīpūjya walking under a *Chāṇḍni* (Pl. XVI b) or canopy with an attendant waving a chowry and ladies escorted by a dwarfish woman, a chief in a *ratha* drawn by a couple of well-fed white bullocks, a drummer on camel back, a bull in front of a small temple containing *pādukās* (a pair of sandals) with a standing worshipper in adoration and a house with a well-dressed man sitting in front and a similar young man standing on the opposite side are then painted. A Kṛishṇa temple is also represented near the tank. The accompanying

photographs (Pls. XIV b to XVI) represent a panoramic view of the whole scene. The *ratha* or chariot depicted in the scroll is like the one preserved in the Baroda State Museum which is as old as the present epistle.

The *jhaṇḍā* or flag held by some of these processionists is yellow or *bhagwā* the usual colour of the Marāṭhās adopted by **Chhatrapati Shivaji Mahārāja** in honour of his *guru* **Samartha Rāmadāsa** to whom he dedicated the whole of his *rāj* considering himself only as a protector of it under the *guru*'s behests. It is curious that in these representations the moon also figures on the flag, for the crescent is an emblem of the Muhamadans. The Marāṭhā and the Gujarātī elements seen in the pictures would indicate admixture of different customs obtaining during those days. This is one of the chief points of interest of these epistles for they supply a good deal of information about the costumes, the modes of living and the social customs of the Barodians in the 18th century. Baroda was the principal seat of the Śrīpūjyas at the time to which the scroll belongs. Now there is no *gādi* of this sect in Baroda. The principal seats of the Śrīpūjyas are now to be seen in Udaipur, Bikaner and Jodhpur. These teachers are more worldly than the other monks of the Jaina sect. They move in state. They will go in a *mainā* or palanquin such as is seen in the present epistle. They will have a *chhatra*, a *chāmara*, a *sūryamukhi* or *abdegiri* and *chobdārs* will attend on them both in processions and elsewhere whenever they go out. These are the emblems of royalty and they consider themselves to be royal personages. They will not have *keśa-locha* or taking out the hair on the head, the moustaches and the beard, but will shave with razors. They will accept or keep money with them and travel on vehicles, that is to say, they have a sort of *āḍāmbara* or gaudy show which the other Jaina monks would not have. Even weapons can be kept by these *āchāryas* and they get *farmāns* from chiefs as marks of respect for them. Śrīpūjyas are the chiefs among the *Yati* monks. Their chief or *āchārya* is called *Īśvara*. There is no other special difference. The monks of the Śvetāmbara sect are to lead a simple life without any pomp. The mode of worship and the sacred books are common to both of them.

After these representations comes the text of the epistle. The incorrect text would show that the writer was not a Sanskritist, otherwise he would not have given us expressions like वाग्देव्य नमः and श्रीसारदाय नमः in place of वाग्देव्यै नमः and श्रीसारदायै नमः. The text is a mixture of incorrect Sanskrit and Prākṛit. First it speaks of Brīhad-Gujarāt or Greater Gujarāt calling it वृध गुजरात. It then describes the citizens of Pāṭaṇ, their well-arranged shops, and several Jaina temples where religious sermons were given, praising them highly. Mention is made of the various modes of worship, of the good rule of the chief whose name is left out, of the charms of women, of several Jaina *āchāras*, *bhāvas*, *guṇas* and other high

qualities. The Brāhmī script which it calls बंमीलिपि is mentioned as having forty-six letters.

बंमीलिपिना जाणीय अक्षर छेतालीस

After mentioning some Jinās and their *Gaṇadhara*s in an incoherent manner the *guru Udayasāgara-sūni* is addressed with all sorts of encomiums by the inviters who call themselves आज्ञाकारी दास हुकमी सेवक पूज्यना रजरेणु संन्यास showing their humility and devotion to the preceptor. The oft-repeated stanza असितगिरिधमं स्यात् etc. is written to show how impossible it is to enumerate the excellences of the teacher. Then Baroda is described in verses called *ghazl*-अथ श्रीवटपदवीरक्षेत्रवर्णनमाह-Baroda is called **Vīrakshetra**, i. e., the 'land of heroes'. This interesting piece or *ghazl* was composed by **Dīpavijaya** whom the Gaekwad ruler of the time, namely, **Ananda Rao** honoured with the title of *Kavirāja*¹. It has already been published² and need not be reproduced here.

The description of Baroda given in it is of the usual poetic type. It makes mention of some of the prominent places like the **Launkā-gachchhā-kā-Upāsrā** in the **Chhipa-Wāda** near **Mehtā-Pol** and the **Chaurā** near the **Pinjrā-Pol** as well as the *pādukās*, and of the important personages and some of the chiefs of the Gaekwad dynasty. The four principal gates, the gardens, their flowers etc., all find mention in it. The author has given his name and the date of the composition of the *ghazl* also:-

पुरन किध्र गजल अवल्ल अढारसे बावन चित उल्लासे
थावरवार मृगसीर मास तिथि प्रतिपदा उल्लासे
.....वरनत सेवक दीपविजय इमभासे

After this comes the praise of the worshipful teacher or 'Śrī-pūjya' and it ends with the request of his disciples residing in Baroda, or **Vīrakshetra** the land of heroes as it is called in the description, for passing the rainy season with them. The text uses various metres like *ghazl*, **Dhāl Dohā**, **Savaiyā** and **Bhāsa**. After this the list of the names of the inviters is given in old Gujarātī and then the name of the *Saṅgha* or **S'ri-Sāgaragachchha**. Their request to the worshipful *guru* for accepting the invitation is again repeated—

एकवारथी सतवार सतवारथी सहस्रवार सहस्रवारथी लक्षवार संघ समाजनी विनती प्रमाण
करनीजी संघ तुमारो छे संघझुमण श्री जी साहबने बंदन हर्ष घणो करे छे माटे संघनुं लाखुं प्रणाम
करवुं संघ समस्तनुं माटे छे संघ उपर करवी जी

1. The *ghazl* says that the title was conferred by Gaekwad Maharaja but does not name the Maharaja.

2. By Pandit **Lalachandra Gandhi** of the Oriental Research Institute, Baroda, in the monthly named *Suvāsa*.

and it is full of immense devotion for the preceptor—the regard of the Jaina community for the *guru* is typical. Thereafter with the praise of the **Prabhākara-Srī-Tapāgachchha** and the **Sāgaragachchha**, the same invitation to come to **Vīrakshetra** or **Baroda** is again repeated. The *guru* is requested to lessen his love for **Pāṭaṇ** and come to **Baroda**. His mother **Ramābāi** is praised and he is called the sun of the family of **Gumāna sāli**. Then come some prominent persons of the *Saṅgha*, such as **Gopāldās**, **Narsidas** etc. Then some religious edifices are named such as **Sāchādeva**, **Dādā Saheb Lodhana**, etc. All this is an eulogy and is termed **भास**.

Then the request is again repeated and mention is made of the *yātrā* or pilgrimage or journey and of the feeding of people by the community of the **Sāgaragachchha**. Then after the quotation **इच्छाकरेण** in **Prakrit** the date is given as **संवत् १८५२ ना वर्षे शालिवाहनकृते १७१८ प्रवर्तमाने मासोत्तममासे शुभकारीमासे १ शुक्लपक्षे १ तिथौ मंदवासरे श्री शुभकारीदिवसे लेख लिखितं (i. e., लेखो लिखितः) शुभं भवतु.**

XIII. The **Rājanagara Vijñaptipatra** of the **Vikrama** year 1853

This *Vijñaptipatra* is dated **Samvat 1852 (=1786 A. D.)** and covers a space of **37' 1"** in length the major portion of which, i. e., **26' 4"** is taken up by the illustrations. It was sent from **Rājanagara**, the modern **Ahmedabad**, to a place called **Srīnagara** in **Mārwaḍ**. The two long pictures in it (Pl. XVII) employ the familiar aerial perspective of Indian painting. The first figure shows citizens going about their multifarious everyday activities. We see here (Pl. XVIIa) a shroff carrying on business, a smith at his forge, a *lalārī* or *rangārī* (dyer) at work, who seems to be a Hindu as his dress, ornaments and marks on the forehead indicate. Usually the *lalārīs* are represented as Musalmāns. A *bhishṭī* or waterman is shown with his bull carrying the *mashak* or skin-bag and filling a vessel with water. The other long picture (Pl. XVIIb) shows a procession of some Jaina *āchāryas*, elephants and cavalry, a band, nuns and *S'rāvikās* (laywomen), etc. It is interesting to note that the procession is to pass in front of the local mosque, with the band playing. This letter also supplies evidence of the way people shaved and their various modes of dress prevalent at the time. A monk or *Jogī* of the **Nātha** sect sitting on a leopard or tiger skin is indeed amusing. So also a woman taking out water from the well in front—the water vessel and the rope are shown as if reflected in a mirror. The pictures possess no artistic merit. As can be inferred from their dress, a large number of the persons figuring in the procession are Muhammadans. The head-dress of the female musicians is noteworthy. The representation of what must be a lion is indeed fantastic. It is green and spotted, has wings, a trunk and tusks. Evidently the painter had never seen a lion or tiger and tried to imagine what the animal would

look like ! The canopy of a serpent over the head of Pārśvanātha shows several hoods though usually seven are marked in his figure. The *āchārya* or preceptor preaching to his pupils is a Śrīpūjya and is so described in the letter as well. The *āchārya* in the majority of these epistles is a Śrīpūjya and one can well say that *Vijñaptipatras* formed a speciality of the followers of the Śrīpūjya monks. Śrīpūjyas seem to be fond of pomp, and their being addressed with such decorative epistles is appropriate to their modish living.

The dress, particularly the head-dress or *topi*, the band in front of the Śrīpūjya, and the way in which the flute is represented at the reverse of the face, are all amusing.

The letter is addressed to Vijayalakshmi-*sūri*, the *paṭṭadhara* of **Vijayaudaya-sūri** of the Tapāgachchha sect at Pālaḍi in the Marudharadeśa or Mārwaḍ which is described as teeming with the members of the **Prāg-vaṃśa**. The addressee is described as born of mother Ānandābāi in the family of **Hemachandra** of the Prāg-vaṃśa. The inviters are the residents of Rājanagara in Gujarāt, i. e., Ahmedabad and the invitation was issued on

संवत् अदार त्रेपन्ने मागसिर सुद रविवार ।
तिथि पंचमी मुज्जरतविजय लेख लिख्यो घरप्यार ।

on Sunday the 5th day of the bright half of Mārgaśīrsha of the year 1853, by Mujjharata-Vijaya. The names of several inviters are recorded towards the end of the epistle which ends with names written in Mārwaḍī, the date 1853 being recorded in the penultimate line.

XIV. A letter of invitation from Āmodanagara issued in V. S. 1862

Muni-Jasvijaya possesses another illustrated scroll (50' 5" long and about 10½" wide) which was issued on the 5th day of the bright fortnight of the month of Jyeshṭha in the Vikrama year 1862 from **Āmodanagara**. It was sent by *Munis Rāmavijaya*, *Hamsavijaya*, *Ramanikavijaya*, etc. The portion covering a space of about 1' 8" in length is left blank at the commencement. The pictures are practically identical with those of the *Vijñapti* from Baroda, dated ten years earlier, which has been noticed above. The same bazaar scenes, the same gates and the same tank form the subject of the pictures. Possibly the painter copied the earlier scroll without understanding the subjects, otherwise the scenes from Baroda would become meaningless in this letter. Apparently the painter reproduced them because of the prevailing custom. The invitee, namely, **S'ri-Vijayamahendra-sūri** was residing at Sānanda as the contents of the letter and the address written on the outer margin show. There he had spent

the *chaumāsā*. The invitation comes from the Jaina community of **Āmodanagara**, which is now a village in the **Jambūsar tālukā** of the **Broach** District. **Sāṇanda** is a railway station on the **Vīramgām** line from Ahmedabad. The names of several inviters, male and female, are recorded including some persons from Ahmedabad as well. The regard or esteem in which the Śrīpūjya *gurus* were held will be clearly understood from this scroll. The invitee was Śrīpūjya **S'ri-Vijayamahendra-sūri** by name. An idea of the pomp in which these preceptors of the Jains moved can be formed from the pictures seen in these letters. The epistle is dated 1862 V. S. and was written in several hands. It mentions some of the **Thākurs** of the place of invitation. The description of **Āmodanagara** and of **Sāṇanda** is merely conventional. The *gajals* (*ghazls*) used in the description are indeed amusing. They speak of some temples in **Āmodanagara** itself as well as of some localities which the invitee was requested to visit. The temple of **Muni-Suvrata**, the 20th *Tirthaṅkara* was at **Āmodanagara**. The temple of **Rishabhanātha**, the first *Tirthaṅkara*, was at **Keravada**, a village near **Āmodanagara**. The village of **Jambūsar** had the shrine of **Padmaprabha**, the 6th Jina. **Gandhāra** which was an important port at that time was known amongst the Jains for the temple of **Mahāvīra** the last Jina. **Hīravijaya-sūri** was residing here when Akbar invited him to his court. It was an important seat of the Jains and even now it is known for its manuscripts. **Kāvi** the old **Kapikā** had two important Jaina sanctuaries, one dedicated to **Ādinātha** and the other to **Dharmanātha** the first and the fifteenth *Tirthaṅkaras* respectively.

XV. The S'inor Vijñaptipatra of the Vikrama Year 1863

In the *Jñānabhaṇḍāra* of **S'inor** there is another *Vijñaptipatra* which belongs to the year 1863 of the Vikrama era. It was addressed to the Śrīpūjya-*āchārya* **Vijayamahendra-sūri** by the Jains of **S'inor** who requested him to come from **Sāṇanda** where he was then residing and to spend the next *chaumāsā* with them. The first portion of it, which must have contained illustrations, is missing excepting the representation of a ship. The remaining portion contains the text and measures 16' 3" by 11". The letter is written partly in Sanskrit and partly in metrical Hindi of the **Mārwaḍī** type, the script being **Devanāgarī** except for the portion giving the list of the inviters. The description of **S'inor** and of **Sāṇanda** is of the conventional type also found in other scrolls, but would show that the residents were enjoying prosperity and were fond of learning. The Sanskrit name of **S'inor** as given in it is **Senāpura**. The *ghazl* (दीपविजयनी अरज) in which it describes **S'inor** was composed by **Dīpavijaya**, the author of the *ghazl* about **Baroda** which has been noticed above, and is a good specimen of the dialect spoken by the people of the locality at that time. The writer or copyist, namely, **Rāmavijaya** was no Sanskritist, still he tried to Sanskritize an Arabic word by

putting a *visarga* after it in the concluding phrase like अधिकन्यून माफः. This endeavour of his and the word *māphaḥ* cannot help exciting laughter.

A fairly large portion of the text teems with devotion to the *guru* and would show the hold the Śrīpūjyas had over the minds of their disciples.

XVI. The Rājanagara Vijñaptipatra of the Vikrama Year 1882

Muni-Jasavijaya has got another *Vijñaptipatra* which was issued from Rājanagara in the Vikrama year 1882 (= 1825 A. D.) to the address of **Jinendra-sūri** at Udaipur (Mewād) as a *kshamāpanā* or request for forgiveness from **Rājavijaya-gaṇi** and others. It has no pictures, evidently because it came from monks.

XVII. The Jodhpur Vijñaptipatra, dated Vikrama Saṁvat 1892

In the collection of the said *Pravartaka-muni*-Kāntivijaya there is another illustrated *Vijñaptipatra* (Pls. XVIII to XXIII) which measures 36' 6" x 11" and was sent from Jodhpur in the Vikrama year 1892 after the end of the rainy season to **Vijayadeva-sūri** who was residing at Surat. It is meant to request the said *sūri* to come to Jodhpur during the next *chaumāsā* and favour the Jaina community with his sermons; and it speaks of the meritorious deeds done by the inviters during the past year and in the *Paryushanā* period. Names of the principal persons sending the invitation are given at the end. The concluding verses

इतश्चलितुमिच्छामि चतुर्मास्या अनन्तरम् ।
श्रीमच्छ्रीपूज्यपादान्ते तच्छुदः प्रेरणापरम् ॥
अहं न गन्तुकामोऽस्मि परं तत्प्रेरणाधिका ।
स्वामिना प्रेरिता भृत्या यत्र तत्र न यान्ति ते ॥

show the devotion with which the errand teems. It was written by **Umeda-vijaya**. The gold-fringed upper garment and the nice cut of hair as well as the necklace adorning the *āchārya* who is represented as delivering the sermon would show the fashionable way the Śrīpūjyas liked to live in.

The epistle (Pl. XVIII a) commences with the representation of a *Maṅgala-kalaśa* which is followed by the figures of three groups of two female musicians, dancers and singers, the eight *Maṅgalas* or auspicious objects, the fourteen dreams (Pl. XVIII b) including a conventional green spotted lion with wings, ears standing like horns, and the grotesque picture of a ship as well as a celestial car or *vimāna*, the sleeping mother of a *Tirthaṅkara* (Pl. XIX a), the ruler of the locality with sages and councillors, the fortification of the town, the panoramic view of the main bazaar with various shops on its sides, the temple of

S'iva (Pl. XIX b), an octagonal platform marked चौतरो with guards, a grandee sitting and addressing somebody standing in front, a goat, a temple of **Bālakṛishṇa** with two priests and several worshippers male and female, a mansion or *haveli* marked आसोपरी हवेली, some *seths* seated in rows, a goldsmith, a Musalmān dyer as shown by his dress and cut of moustaches, the temple of '**Jalandharaji**' with a well-dressed dandy-like monk of the Nātha sect sitting inside a temple and having two disciples with a noteworthy *topi* on the head, a Kṛishṇa temple with worshippers with an unusual label of **Gaṅgāsyāma** and several worshippers, shopkeepers, some with scales, *seths*, several *baniās* or merchants, a water-carrier (Pl. XXa), an *upāsra* or Jaina monastery, bulls and goats, a woman shopkeeper with scales in hand, temples labelled as पंचदेवरिया three of which are Hindu (two of Kṛishṇa and one of Siva) and one of Mahāvira (marked महावीरजी) with their respective worshippers, a temple of Kṛishṇa called **Kuṇjavihāra** and a Siva temple called **Achalanātha**, both with standing worshippers, male as well as female, men sitting in their shops on both sides and a Siva shrine with a *lingam* in *jalahari* on the proper right side. These Brahmanical temples figuring in a Jaina letter would show how tolerant the people had become especially when the Brāhmanas had so much prejudice against the Jainas:—

हस्तिना पीडयमानोऽपि न गच्छेज्जैनमंदिरे ।

The fantastic coloured costumes of the ladies (Pl. XXb) and the head-dresses of the various kinds worn by men, the gaudy dress of the '*Mahārāja*' or '*Sripūjya*,' the neatly dressed or combed hair of the white-robed monks and the nuns and the variegated dress and ornaments of the ladies listening to them are all noteworthy and indicative of the taste of the people of those days.

The praises of the Jinas given in the letter are all customary. The description of Gujarāt would show the prosperous condition of the inhabitants. The mention of justice administered by Englishmen and of their diplomacy

‘आलम अंगरेज खूब अदल ही न्याय करे
हरै सब शत्रुन को चाल चले नीतकी ।’

is indeed interesting. The praise the epistle bestows on the inviters is written in the usual hyperbolic way of the *Kāvya*s. Similarly the praise of the country of Marudhara or Mārwaḍ

‘सब देशां सिर सेहरो मोटो मरुधा देश ।
अन्नपाणी अधिका तिहां वाणी रूप बिसेस ॥’

is indeed patriotic. After this the text praises the ruler of Marudhara or Mārṇād, namely **Mānasīṅgha**—

जोधणै नगराधिपति मानसिंघ महाराज

and the princes in general as well as the ministers. Thereafter the citadel, namely Jodhpur, is described in glowing terms, the dress and ornaments of the citizens, the various confectionaries, the forts, the gardens, the wells, etc. As it is rather a modern document there is no need of detailing these descriptions. Besides, they are hyperbolical. The year when the letter was issued is given as Samvat 1892 after which the humour of Gujarāt is given in a very amusing way purporting to divert the mind of the preceptor from Gujarāt, गुज्जर देश मै कां ह मोहिर हा being the burden of these descriptive verses. **Setarava** where the preceptor was born is extolled, his mother स्वरूपा and father अणीचंद are also praised. Then the request terminates with

जोधणै नगर चौमास गुरुजी अत्रः पधारतां-
सकल संघ वीनसी अवधारी जे पढ़.

The letter closes with the names of monks. It is dated संवत् १८९२ वर्षे मितिः पौष सुदि चतुर्थ्या तिथौ. The name of the writer उमेदविजयजीगणि and of some other persons are also written in a different hand. Perhaps they are signatures.

This document supplies a good specimen of the local Mārṇādī dialect, the orthography as well as the orthoepy of the Jodhpur people.

After the end of the main epistle comes a request from a dignitary of Surat port which gives the date as संवत् १८९२ रा महासुद ५. Then again we have a solicitation or विनती to the same purport नगर जोधणै हां श्रीजी पढ़धरीये. The phrase पढ़ धरिये shows that the word पधारिय used for inviting elders to come might be derived from पढ़ धारिय or पग or पांड धारिय. Out of respect one would say पधारिय (please come) which really means पग धारिय or ०धरिय (i. e., please put your feet on).

After this comes the pathetic appeal of the writer saying that he cannot walk and therefore begs of the *guru* to come. The epistle ends with the Jaina prayer इच्छाकरिण etc. given above.

XVIII. The Jodhpur Vijñaptipatra dated Vikrama Samvat 1897

This scroll (Pls. XXIV-XXV) is now in the collection of Sir V. T. Krishnamachari, the Dewan of Baroda. It was issued in the Vikrama year 1897 from Yodhanagara, i. e., Jodhpur the capital of Marudeśa of Mārṇād and addressed to Vijayadevendrasūri, one of the preceptors of the Tapāgachchha

community who was then residing in Bhāvanagar the chief town of the homonymous State. The preceding letter was also sent from Jodhpur some five years earlier and was addressed to the same *āchārya* Vijayadevendra-*sūri* when he was stationed at Surat. Both these scrolls are more or less similar to each other, the main difference being that in place of Surat we have Bhāvanagar in the later scroll. In size too they are practically identical, the present one measuring 36' 1½" long and 11½" wide. The illustrations are more fantastic but less skilful than those of the former one. The order in which the auspicious objects and the dreams are represented is not identical. The lion though equally grotesque has a green body in the present scroll whereas in the former one it is yellow. Both are winged and have the head of an elephant with raised trunk. Such figures cannot help us from thinking of the story of the four blind men who had touched different parts of an elephant and could not see the animal. They described it in accordance with the idea they formed after touching different parts of its body. The story of *ṭedhi-khīr* is also similar. This is told regarding a blind man's description of *khīr* or rice boiled in milk. To describe the *rūpa* or form becomes amusing in cases where the actual vision or sight is absent. In the illustrations of the present scroll the *topiwālās* on horseback are also introduced as controllers of the processions and look odd on account of their stunted sizes. There are some other minor differences also. For instance, in the case of casting a horoscope, the ruler, the father of the Jina and the *ṛishis* are shown differently. The dress and decorations of the processionists, male and female, are too gaudy in the present letter. The way the beards are trimmed is very amusing. The mahouts, as is often the case, are all Musalmāns.

As to the text, there is not much which may be called remarkable or noteworthy. The dialectic peculiarities are more marked here than in the foregoing scroll. The description of the ruler and of the princes is omitted in the present epistle. The signatories and the writers are different. The address of the invitee is given on the back of the top of the present letter but is left out in the former one. Both the letters are useful for linguistic studies.

XIX. An undated scroll from Vinjhevā

This scroll is 9' 6" long and 10" wide. The initial portion of it which must have contained illustrations is torn off, and like Brahmanical writings it starts with ॥ ६० ॥ *S'ri-Gaṇeśāya namaḥ*, after which the customary verse *स्वस्ति श्रीभवनं मनोज्ञवन्नं* comes. As is the case with other scrolls, the border on each side has a conventional creeper with flowers, and the text is partly written in three diagrams and the rest in running lines. It is also addressed to a *Srīpūjya*, the

addressee being Vijayadharma-*sūri* of the Tapāgachchha community who was born of **Paṭamādevī** at Rūpanagara. He was residing at Srinagara for his *chaumāsā* when the letter was sent to him. The customary *Maṅgalamālikā*, इच्छाकारेण etc., is given at the end with the general encomium of a *guru* following the list of signatures or inviters from Vinjhevā-nagara from which place the invitation was sent. Several other monks are also mentioned in it. The writer calls himself पं. हरीसागर दफ्तरी as shown in the last line. The several epithets of the *āchārya* showing him to be an overpowering disputant or controversialist are highly amusing. They are वादिविजयलक्ष्मीश्रेणिशिरोमणि, वादिचन्द्रशिरोमणि, वादिचन्द्रदिनमणि, वादिगंधगजसिंह, वादिधरालीह, वादिहरिणहरि, वादिमद्वज्रधन्वंतरि, वादिकदलीकृपाणि, वादिहृदयबाण, etc. all indicative of his great learning and polemical abilities by which he could easily defeat his opponents. The verses in his praise are full of devotion. They are written in Hindi as well as in Sanskrit. The verses in Hindi are like the following:—

वीसार्या नवी वीसरे सिमर्या चित्तनमाय ।
ते सह गुरु किमवीसरे जे बिण जीय न जाय ॥

and the verses in Sanskrit are like

यथा स्मरति गौर्वत्सं चक्रवाकी दिवाकरम् ।
सती स्मरति भर्तारं तथाहं तव दर्शनम् ॥

XX. A scroll from Saujhat, dated Vikrama Saṁvat 1903

The *Pravartaka-muni*-Kāntivijaya has got another *Vijñaptipatṛa* which was issued from **Saujhat** in the Vikrama year 1903. It measures about 6' 9" long and 9" wide. There are no figures of the Dreams or of the *Maṅgalas* in it. Perhaps they are torn off. The remaining illustrations show a small procession, a Jaina preceptor, evidently a Śrīpūjya, performing *Kathā* with the 'Sthāpanā' in front, one Jaina monk preaching to two well-clad seated dandies having a lad in front and another monk giving his sermon to six well-clad ladies, wearing various ornaments, one of whom has her face half-veiled. Two youths are standing in their front and five males playing music are shown below them. The representations are full of vigour and are realistic. The eyes are prominent and noses aquiline and the dress is gaudy such as we often see in the case of rich Mārwaḍī ladies. The letter is addressed to *Muni-Udayasāgara-sūri* at Saujhat.

XXI. The Chhāṇi Vijñaptipatṛa dated Vikrama Saṁvat 1912

This epistle belongs to the collection of *Upādhyāya Dhīravijaya* which is preserved in the *Jñānabhaṇḍāra* at **Chhāṇi** near Baroda. It was sent by the Jaina

San̄gha of Sojat in Mārṇād to the Tapāgachchha teacher **Vijayajinendra-sūri** at Divabandar (Port Diu) in the Vikrama year 1912. It is 25' 4" long and 12' broad and is written on thick brown paper, which is mounted on gauze-cloth. Out of the whole length a space of some 14' 7", or a little more than half of the scroll, is covered by pictures. After the conventional auspicious *Kalaśa*, three sets of female musicians are represented under a sort of canopy. Music (संगीत) consists of three constituents, namely, playing on instruments, dancing, and singing, as shown in these pictures. Thereafter the eight *Maṅgalas* or auspicious objects and fourteen *Svapnas* are shown and then the main bazaar of Sojat is represented. Thereafter comes a procession with elephant-riders, horsemen, musicians and ladies. The costume of both males and females is Mārṇādī. After this we see the teacher expounding the *Jaina-sāstras* to his disciples in front of the *Śihāpanā*. The *guru*, who from his costly golden *zari* dress seems to be a Śrīpūjya, sits on a seat with four legs. Śrīpūjyas do not care much for restrictions imposed upon the Jaina nuns and the *āchāryas*. Their dress is white but it is decorated with *zari*. The other *āchāryas* put on simple yellow robes. The स्थापनाचार्य or ठवणा represents his own *guru* before whom he delivers his sermons—गुरुविरहे गुरु ठवणा, i. e., this स्थापना is placed in the absence of a *guru*. This arrangement must be treated as a symbol of humility and devotion. The teacher remembers his own preceptor and does not think highly of himself. As to the body of the text we find the five main *Tirthaṅkaras* praised first, namely, (1) Ādinātha or Ādiśvara (the first *Tirthaṅkara*), (2) S'āntinātha (the 16th *Tirthaṅkara*), (3) Neminātha (the 22nd *Tirthaṅkara*), (4) Pārśvanātha (the 23rd *Tirthaṅkara*), and (5) Māhāvīra (the 24th *Tirthaṅkara*). These five *Tirthaṅkaras* are to be thought of at every important undertaking. Then five *Parameshthins* or great personages are to be remembered. These are *Arhats*, *Siddhas*, *Āchāryas*, *Upādhyāyas* and *Munis* or *Sādhus*. The five *Salutations* constitute the following *Namakkāra* (=namaskāra) *mantra*, which every Jaina is expected to know and repeat:—

1. नमो अरिहंताणं
2. नमो सिद्धाणं
3. नमो आयरियाणं
4. नमो उवज्झायाणं
5. नमो लोप सव्वसाहूणं

एसो पंचनमक्कारो सव्वपावप्पणासणो ।

मंगलाणं च सव्वेसि पदमं हवइ मंगलं ॥

In Sanskrit this नवकारमंत्र is expressed as

नमोऽर्हत्सिद्धाचार्योपाध्यायसर्वसाधुभ्यः ।

and also in the stanza

अहन्तो भगवन्त इन्द्रमहिताः सिद्धाश्च सिद्धिस्थिताः
आचार्या जिनशासनोन्नतिकराः पूज्या उपाध्यायकाः ।
श्रीसिद्धान्तसुपाठका मुनिवरा रत्नत्रयाराधकाः
पञ्चैते परमेष्ठिनः प्रतिदिनं कुर्वन्तु वो मंगलम् ॥

After the praise of the five main *Tirthankaras* in Sanskrit and in Mārwaḍī and a somewhat humorous description of Gurjara-*deśa* in which Sorathā is included, the writer praises the one hundred and eight *guṇas* of the *guru*. This is rather a technical description, each numerical number mentioning a certain characteristic quality, for instance, in number five, the *guru* is praised for his five great vows and in number nine, for the nine kinds of *brahmacharya* (celibacy), and so on. After the salutations to the *guru*, i. e., the addressee Vijayajinendra-*sūriśvara* at whose orders the chief of the *Śaṅgha* is sending the letter under notice and the mention of the good deeds done like *Chattam*¹, *Atthama*² etc. etc., request is made to the preceptor to spend the next rainy season at Sojat. The name of the *guru* of this *āchārya* is also given as *S'āntigaṇeśvara*.

This letter was issued when *Rājā Bhīmasiṅgha* was ruling over Mārwaḍ.

The *ghazl* in the invitation was composed by **Padmavijaya** who was probably the disciple of **Khushālavijaya** who was a *Parinyāsa*, i. e., had the title of *Paṇḍit*. (*Paṇḍita-pada-nyāsa*). The names of the *Upādhyāya Saubhāgyavijaya* and other Jaina monks, *Nāyakavijaya*, *Rāmavijaya* etc., are given at the end.

The *Vijñaptipatra* is interesting for the technical significance of the numerical figures used in the description of a *guru*.

XXII-XXIII Two undated scrolls³

The said collection of *Muni-Jasvijaya* contains two other letters which neither bear any date nor have any pictures but on account of their style might be relegated to about the 18th century. One of them is a *Vijñapti* of **Amarachandra-gaṇi** from Devapāṭaṇa or Prabhāsapāṭaṇa or **Somanātha-pāṭaṇa** to *Muni-Vijayasimha* residing at Pāṭaṇ in North Gujarāt, who was the

1. Fasts of two days with a fast of the first and the third day.
2. Fast of three days including the fast on the previous and the succeeding days.
3. In some of the above mentioned collections there are several scrolls which are known as *Ādes'apattas* or letters of instructions from the preceptors meant for the guidance of their *chelas*.

guru of Vijayaprabha-*sūri*. The other is a solicitation of some laymen of Pāṭan (N. Gujarāt) addressed to Kalyāṇachandra-*sūri* at Suvarṇagiri (Jhālōr) in Jodhpur.

**XXIV Vijñaptipatra in the Oriental Institute, Baroda, dated
Vikrama Samvat 1916.**

This letter (Pls. XXVI-XXVIII) is dated V. S. 1916 and was issued from **Jeshalmeru**, i. e., **Jaisalmer**, the capital town of the State of that name which is one of the largest States in **Rājputānā** covering an area of 16,062 square miles. The rulers of the state belong to the **Jādava** clan and are considered to be the direct descendants of *S'ri*-Kṛishṇa. The scroll is 29' 8" in length and 9 $\frac{3}{4}$ " in width. Though comparatively modern, being only 80 years old, it yet possesses considerable interest, for it preserves the continuity of the custom and contains well-drawn pictures, some of which are not found in the other scrolls which I have been able to examine. A detailed notice of it may not be out of place here. The pictures, which as usual come in the beginning, are also reproduced to illustrate the remarks. It is noteworthy that while the majority of the scrolls which I have come across belong to the Tapāgachchha community of the Svetāmbaras, this letter pertains to the **Kharataragachchha** and to the senior (or **Bṛihat-Kharatara**) branch of it. Owing to dissensions the Jaina community became divided into numberless sects such as the **Punamīyāgachchha**, the **Kharataragachchha**, the **Añchalagachchha**, the **Sārdhapunamīyāgachchha**, the **Āgamikagachchha** and the **Tapāgachchha**. The last named, viz., **Tapāgachchha** is the most important sect of the Svetāmbaras. It has twelve Śrīpūjyas, the chief of whom has his seat in **Jaipur**.

The scroll under notice is very elaborate and detailed in the case of its pictures. First of all (Pl. XXVI a) we see a flower vase, we then see four representations showing a bed guarded by divine beings. The belief current amongst the Jainas is that a *Tirthaṅkara* goes to take rest after delivering his sermon or *upadeśa* when he feels tired. He goes to **Devachchhanda** and his chief *Gaṇadhara* takes up his work instead. He lies down on a bed which the gods protect standing on each of its two sides. The fourth picture represents a bed of the mother of the Jina lying, with three ladies in attendance. Possibly the next picture below shows the Jina's father and the king of the country where he is to take his birth. Three ministers, chowrie-bearers, a *morchhal*-holder and lady-guards are also shown. The Mārwaḍī dress would indicate that the epistle originated in Mārwaḍ. We see three pictures at the top for there are three chief *Devalokas* according to Jaina mythology. The *Bṛihatsangrahaṇī* mentions twelve such *lokas*. The fourth bed might possibly be meant for

the mother of **Jinamukti-sūri** the addressee of the letter. Because he was not a *Tirthaṅkara* he must have hailed from the *Devaloka*. Possibly he had fallen from the *Devaloka* or was देवच्युत. After these four illustrations (Pl. XXVI b) the fourteen dreams are represented. As usual they are ¹ (1) हाथी (elephant), (2) वृष (bull), (3) सिंह (lion), (4) लक्ष्मी. (5) पुष्पमालायुगल, (pair of garlands of the *Mandāra* flowers), (6) चंद्रमा; (the moon with the emblem of a deer) (7) सूर्य (the radiant sun represented by a male head), (8) ध्वज (banner), (9) कलश (pitcher), (10) पद्मसरोवर (pond of lotuses), (11) क्षीरसागर (milk-ocean), (12) देवविमान (balloon of gods probably with Indra, Indrāṇī and an *apsarā*), (13) रत्नराशि (heap of jewels), and (14) निर्धूम-अग्नि (smokeless fire). Sometimes a house or भवन is shown to indicate that a *Tirthaṅkara* has to go to some inferior world. Here the third figure is of a winged elephant which looks curious. It would not mean that the painters had no idea of a lion's figure! The mother of Mahāvira saw the lion first and Rishabha's mother the bull. The mothers of other *Tirthaṅkaras* saw dreams in the order given above. The elephant is generally shown as white but in this letter it is drawn as black – elephants are black usually. After the fourteen dreams the *Aṣṭamaṅgalas* or eight auspicious objects (Pls. XXVI b, XXVII a) are represented. As mentioned in the रायपसेणइय-सुत्त (Ahmedabad Prakrit Granthamālā No. 9 p. 19, V. S. 1994 edition), they are:— (1) सात्थिय (स्वस्तिकं), (2) सिरिवच्छ (श्रीवत्स; or श्रीवृक्षः), (3) नन्दियावत्त (नन्द्यावर्त्तः), (4) वद्धमाणग (वर्द्धमानकं, i. e., शरावसंपुटं), (5) भद्रासण (भद्रासनं), (6) कलस (कलशः), (7) मच्छ (मत्स्ययुगं), and (8) दप्पण (दर्पणः)

After these ceremonial or formal pictures the epistle shows Jaisalmer itself by representing the main fort **Kapilapa-durga** (which is named with the addition जेसलमेर रा गढरा भाव signifying 'the nature of the stronghold of Jaisalmer. (Pl. XXVII a). Jaisalmer is termed जेसलमेर in the scroll. The fort has eight Jaina temples in one of which a very valuable collection of Sanskrit and Prakrit manuscripts is carefully preserved. This collection is now fully catalogued and the catalogue is published in the **Gaekwad's Oriental Series** (No. 21). This temple, the repository of these manuscripts, was consecrated in V. S. 1497 by **Jinabhadra-sūri** of Kharataragachchha who deposited his own collection of books in this very sanctuary. Below, an idea or *bhāva*, as shown by the label, of the chief fort of **Jaisalmer**, the main wings of the army, the elephants, the cavalry, the infantry, etc. is given. Then the palace, the flagstaff, large scales for *tulādāna* or weighing in gold, silver etc. and officials in their rooms are shown. Then the royal seat or *gādi* is represented. Thereafter the neatly kept

1. The *Kalpa-sūtra* enumerates them as गय, वसह, सीह अभिसेअ दाम ससि दिणयरं, झयं कुंभं पडमसर-सागर-विमाण-भवन-रयणुच्चय सिहिं च ॥

main road is shown with houses whose inmates are looking from the windows (Pl. XXVII b). Then the business people chiefly *lalāris* or dyers with the coloured cloths, in great favour with Mārwaḍī ladies, are shown. Then comes the *praveśa-dvāra* or the main gate (Pl. XXVIII a), followed by the processions of welcome, with elephants, horses, *Indradhwaja*, soldiers, preceptors, monks (*Sādhus*), nuns (*Sādhvīs*) of the Śvetāmbara sect, palanquins, men and women, then the principal preceptor (Pl. XXVIII b) and thereafter some important houses. After these illustrations which occupy 21' 10" or about two thirds of the whole scroll, the letter proper commences. The *Vijñaptis* give description of 108 *guṇas* or good qualities of the Jaina monks but the letter under notice mentions only 27. They are grouped under *saṃyamas* or ways for the control of the mind, the body and the speech. The *Yati-guṇas*, (the chief characteristics of a true monk), the *samitis* or ways of arresting the inflow of *Karma*, the *Gūptis*, i. e., the rules for the controlling of mind, speech and body and *Kshānti* are included in these *guṇas*. This epistle gives the details of all the main characteristics of the Jaina *Sādhus*. Ordinarily they are one hundred and eight *guṇas* as stated in several places.

The invitation was sent on Wednesday the thirteenth *tithi* of the bright half of Chaitra of the Vikrama Year 1916 when **Mukti-sūri**, the exalted Jaina divine to whom this epistle is addressed, was residing at **Vānārasapura**.

The signatures of the chief inviters are next given and the *Vijñapti* terminates with them.

Concluding remarks

These *Vijñaptipatras* were mostly sent by the Śvetāmbara, or rather the members of the Śrīpūjya sect as we have seen above. The latest of these epistles is dated Vikrama Saṃvat 1916 and is only eighty-two years old. It is not impossible that the custom of sending elaborate *Vijñaptipatras* might have continued a few years longer. But it seems to have been discontinued now. At present a simple but respectful letter on a country paper with saffron water sprinkled and the sacred *mauli*-thread wrapped over is considered sufficient for the purpose.

The foregoing account of the various epistles or *Vijñaptipatras* which I have been able to examine so far goes to demonstrate the soundness of the hypothesis propounded at the commencement of this Memoir. As is clear from these specimens the *Vijñaptipatras* are, apart from the material they furnish for the study of local history or of the ethnography of the tracts from which they came, a storehouse of important material for the linguistic study of the

dialects in which they are written. To discuss these points would mean a voluminous work and I have considered it sufficient to place these specimens before scholars with the hope that they might take them up for their detailed investigation. That many such scrolls must be lying unexamined in *bhaṇḍāras* and private collections goes without saying. The present work is meant to create an interest in such documents so that further light might be shed on the various branches of the tree of knowledge of Indian history which stands in need of careful nurture. If such interest is aroused the present writer will feel amply rewarded.

APPENDIX

Some old Indian letters

It is not only the *Vijñaptipatras* that are interesting from a cultural, historical and ethnological point of view, but other old Indian letters are also helpful for such study. In view of this fact it will be permissible here to notice a few of them to form an idea of their value.

It is to be regretted that no original letter written in the early Brāhmi script is available to us. The old epistles mentioned below are not really communications from one person to another, but they have been written obviously by the authors of the works in which they are found and can well be taken as samples of ancient Sanskrit letters. Therefore we have to depend on literature or tradition preserved in books for forming an idea of the way letters were written in ancient India.

The *Lekhapaddhati*, an interesting compilation of documents and letters, prepared about the close of the fifteenth century after Christ at Pāṭaṇ in North Gujarāt, gives us specimens of letters of different ages. The machiavellian letter attributed to Chāṇakya, the astute Brāhmaṇa minister of Chandragupta, the Maurya Emperor of India, and found in the *Mudrārākshasa* of Viśākhadatta who lived about the fifth century after Christ may be noticed first. That the playwright attributes it to him does not mean that it was actually written by Chāṇakya or is the earliest letter known.

स्वस्ति । यथास्थाने कुतोऽपि कोऽपि कमपि पुरुषविशेषमवगमयति । अस्मत्प्रतिपक्षं निराकृत्य दर्शिता सत्यवता सत्यवादिता । साम्प्रतमेतेषामपि प्रथममुपन्यस्तसन्धीनामस्मत्सुहृदां पूर्वप्रतिज्ञातसन्धिपरिपणनप्रोत्साहनेन सत्यसन्धः प्रीतिमुत्पादयितुमर्हति । एते ह्येवमुपगृहीताः सन्तः स्वाश्रयविनाशेनोपकारिणमाराधयिष्यन्ति । अविस्मृतमेतत्सत्यवतः स्मरयामः । एतेषां मध्ये केचिदरेः कोषदण्डाभ्यामर्थिनः केचिद्विषयेणेति । अलङ्कारत्रयं च सत्यवता यदनुप्रेषितं तदुपगतम् । मयाऽपि लेखस्याशून्यार्थं किञ्चिदनुप्रेषितं तदुपगमनीयम् । वाचिकं चाप्ततमात् सिद्धार्थकाच्छ्रोतव्यम् ॥ इति ॥

It may be rendered as follows :—

‘Hail ! A certain person from a certain place begs to state to a certain high personage in a certain place as under. By ridding himself of the correspondent’s enemy, the truthful one has proved his truthful character. True to his pledge he has next (lit. now) to gratify the friends of the correspondent that have from the first entered into an alliance with them, by granting to



them the stipulated reward of the alliance. Won over to that extent, they will render real service to the pledger by destroying his enemy where they are serving. Of them some want the elephants of the enemy and his treasure. Others want land. The truthful one is not a man to forget, however, the correspondent reminds him of it. He further acknowledges the receipt of the three ornaments sent to him by the noble one. The addressee will be pleased to accept the trifling present that the correspondent sends as a ceremonial accompaniment to the letter. The trusted carrier Siddhārthaka will supply the clue orally."

Another old letter is attributed to **Tishyarakshitā**, the dissolute young woman whom **Aśoka** the great married in his old age. When her advances were repulsed by her step-son **Kuṇḍala**, she contrived to have his eyes put out from revenge. This she effected through the letter she got cleverly drafted and sealed with the Sign-Manual, secured in the absence of her doting husband, the Emperor. The letter was addressed to the governor of **Taxila** who was deceived by the wording of the document and did what the unscrupulous queen wanted him to do. **Kshemendra**, a famous Sanskrit writer of the 7th century after Christ, alludes to the legend of the unfortunate prince and his lascivious step-mother. The text of the letter as given by him is quoted below together with a free rendering in English.

Text

स्वस्ति । श्रीपाटलिपुत्रादसमसमरसाहससमासादितसमस्तसिन्धुसीमासमुच्छलदविरलविमलय-
शःकलापकलितधवलदुकूलवसुधावधूदत्तभोगसौभाग्यगर्वखर्वीकृतविपुलरिपुप्रतापः शाप इवारातिरमणीवि-
लासानां प्रणतिप्रतिविम्बितान्तसामन्तवक्त्रशतपत्रैकपात्रीकृतविमलमणिपादपीठः सुहृत्कुलकमलविकास-
वासरेश्वरः स्फीतशौर्यमौर्यमहावंशपञ्चाननः श्रीमदशोकदेवस्तक्षशिलाधिपं श्रीकुञ्जरकर्णं सम्बोधयति
यथा । एष मे निरपत्रपः कुचरितमैत्रीपरिस्त्रस्तचारित्रः पुत्रमुखशत्रुरपवित्रः शास्त्रविद्वेषी पितृकलत्राभिला-
षविषपात्रीकृतनेत्रशतपत्रः पापानुरूपयौवनोत्साहसाहसः समुत्पाटितलोचनमणिनिर्वसनो निर्वास्यतां जन-
नीजनभुजङ्ग इत्यस्मदभ्यर्थनाप्रणयः ॥

Translation

"Hail ! From the famous town of **Pāṭaliputra**, the illustrious king **Aśoka**, the valorous lion of the Maurya family, the lotus among the flower-bouquet of his friends, who has destroyed the great lustre of his foes, and before whose bejewelled footstool countless tributaries bow down, thus directs the illustrious **Kuñjarakarṇā**, the Governor of Taxila.

This shameless son of mine, who has lost his character through associating with the wicked, this polluted enemy in the garb of a son, hostile to learning, whose lotus-like eyes have turned into lust-filled poison vessels, whose temerity

(springing from his beauty and the ebullience of youth) is commensurate with his lasciviousness, this ravisher of his mothers, should have his jewel-eyes put out; and is to be sent into banishment stark naked.

This is the aim of this our communication !”

Another specimen which may be reproduced is **Pushyamitra's** letter to his son **Agnimitra** as found in the *Mālavikāgnimitra* of Kālidāsa. It runs as follows :—

Text

स्वस्ति । यज्ञशरणात् सेनापतिः पुष्यमित्रो वैदिशस्थं पुत्रमायुष्मन्तमग्निमित्रं स्नेहात् परिष्व-
ज्यानुदर्शयति विदितमस्तु योऽसौ राजसूययज्ञदीक्षितेन मया राजपुत्रशतपरिवृतं वसुमित्रं गोप्तारमादिश्य
संवत्सरोपावर्तनीयो निर्गलस्तुरगो विसृष्टः स सिन्धोर्दक्षिणे रोधसि चरन्नश्वानीकेन यवनानां
प्रार्थितः । तत उभयोः सेनयोर्महानासीत् सम्मर्दः ।

ततः परान् पराजित्य वसुमित्रेण धन्विना ।
प्रसह्य ह्रियमाणो मे वाजिराजो निवर्तितः ॥

सोऽहमिदानीमंशुमतेव सगरः पौत्रेण प्रत्याहृताश्वो यक्ष्ये । तदिदानीमकालहीनं विगतरोष-
चेतसा भवता वधूजनेन सह यज्ञसेवनायागन्तव्यमिति ॥

Translation

“Hail ! from the sacrificial quarters Pushyamitra the commander of armies (thus) directs his son Agnimitra of long life residing at **Vidiśā**, after embracing him with affection. Let this be known. The free horse which was let loose by me after having been initiated into the *Rājasūya* sacrifice and having Vasumitra with one hundred princes as its protector and which was to be brought back after one year was captured while roaming on the southern banks of the Indus, by the cavalry of the **Yavanas**. Then hard fighting took place between the two hosts. Thereafter that great horse of mine, when it was being forcibly led away, was brought back by **Vasumitra**, the wielder of the bow, after vanquishing the foes. So I, whose horse has been won back by his grandson, shall perform the sacrifice as did **Sagara** whose horse was rescued by his grandson **Ainśumat**. Therefore you should come immediately with a calm mind together with the ladies (daughters-in-law) to take part in the sacrifice.”

It would be interesting to collect such old letters and place them before scholars with comments. But that would be outside the scope of this Memoir. I should like to notice here one more letter in spite of its being extraneous to the subject of the Memoir. This letter purports to be an agreement between a slave girl and her purchaser and shows the wretched life the slaves had to live

during the thirteenth century of the Christian era in a country like Gujarāt which is so well known for the noble doctrines of *Ahimsā*. The letter is copied from the *Lekhapaddhati* and is dated in the Vikrama year 1288 (= 1231 A. D.). Other documents of this kind are also given in that compilation. It runs:-

Letter about the purchase of a slave girl

दासीपत्रविधिः ॥

सं. १२८८ वैशाखशुदि १५ गुरावद्येह यथापूर्वलिखितराजावलीपूर्वं दासीविक्रयपत्रमभिलिख्यते । यथा । यत् परराष्ट्रोपरि दत्तधात्र्यां राणाश्रीप्रतापसिंहनानीता गौरवर्णा षोडशवार्षिकी पनुतीनाम्नी दासी शिरसि तृणं दत्त्वा पञ्चमुखनगरविदितं चतुष्पथे रहाप्य विक्रीता व्यवहारकआसधरेण दासीकर्मकरणाय राणाश्रीप्रतापसिंहस्य वीसलप्रियद० ५०४ चतुरार्थरूपञ्चशतानि द्रम्मान् दत्त्वा पनुती नाम दासी समस्त-नगराधिवासचातुर्वर्ण्यलोकानां विदितं मूल्येन गृहीता । अतः परमनया दास्या व्यवहारकगृहे खण्डन-पेषणगृहलिम्पनसंमार्जनेन्धनानयनपानीयोद्धहनादिकं मूत्रपुरीषोत्सर्गादिकं महिषीगोअजादोहनादिकं दधिविलोडनं तथा क्षेत्रखलके तकानयनं चारिआनयनादिकं निन्दनकर्तनादिकं क्षेत्रकर्म अन्यदपि गृहकर्म सर्वमकुटिलबुद्ध्या करणीयम् । इत्थं प्रवर्तमानाया दास्या व्यवहारदेशकालानुरूपं विभवानुमानेन भोजना-च्छादनादिकं सर्वमप्रार्थितं दातव्यम् । तथा अस्या दास्या व्यवहारकगृहे कर्म कुर्वत्यास्तस्याः पिता भ्राता भर्ता वा धनिकत्वं विधाय कर्मविघातं कारयति तदा व्यवहारकेण बन्धताडनादिघातैर्निर्दयं ताडयित्वा पुनरपि समग्रपत्रलिखितदासीकर्मणि नियोजनीया । दासीर्य यदि कदापि ताडयमाना कूपकपतनादि आत्मघातं कुरुते तदा गर्दभी शुनी चाण्डाली भूत्वा सा दासी म्रियते । व्यवहारकस्य गङ्गास्नानम् । इहार्थं राणाप्रतापसिंहस्य तथा रक्षपालानां चतुर्णां च यथानाम्नां स्वहस्तेन प्रदत्तमतानि । लिखित-मिदं पत्रमुभयाभ्यर्थितेन पारथीजयताकेन हीनाक्षरमधिकाक्षरं वा प्रमाणमिति ॥

It may be thus translated:-

"The method of writing bonds of slave girls.

In the Vikrama year 1288, on the 15th day of the bright fortnight of Vaisākha, Thursday, here this day, the deed of the sale of a slave girl is drawn as was done formerly in the days of the previous kings. In the attack made on foreign states, the slave girl **Panutī** by name, who is of fair complexion and sixteen years of age, was bought by the illustrious **Rāṇā-Pratāpasimha**. She was sold at a public place, putting grass on her head, (lit. making her stand at the crossing of four roads) with the knowledge of the public (lit. five principal citizens).

The slave girl Panutī by name has been purchased with the knowledge of the four *Varṇas* and all the citizens of the town at the cost of 504 (five hundred and four) *drammas* by the illustrious **Rāṇā-Pratāpasimha** from the dealer **Āsadhara** for the performance of the work of female slaves. Henceforth this slavegirl should perform faithfully all the duties in the house of the dealer

such as breaking or pounding of corn, besmearing and sweeping the house, fetching fuel, carrying water, (removing) urine and excrement etc., the milching of she-buffaloes, cows, she-goats, churning of curds as well as the taking of butter-milk to the fields or granary, bringing of fodder and cutting and weeding grass, field work and other domestic duties. When the slave girl is thus engaged, she should be freely (i. e. without having to ask) supplied with food, clothes, etc., according to the means (of the employer), and in accordance with the time, the locality and the work. When the slave girl is working in the house, should her father, brother or husband claiming ownership cause obstruction in the work, then the dealer after beating her severely with fetters on, will again engage her in all the work written in the bond. If the slave girl while beaten commits suicide by falling into a well or otherwise she will die after having become a female ass, or a bitch, or a female scavenger. The dealer will have only a bath in the Ganges and get himself absolved thereby. To see his bond carried out and to protect it, there are witnesses, the residents of the city and the guardians. There are the evidences given in their own hands by the good *Rānā-Pratāpasimha* and of his four court officers of specified names. This bond has been written at the request of both the parties by **Pārathī-Jayatāka** and should be accepted as binding even if it is defective in letters, i.e., has less or more letters than needed".

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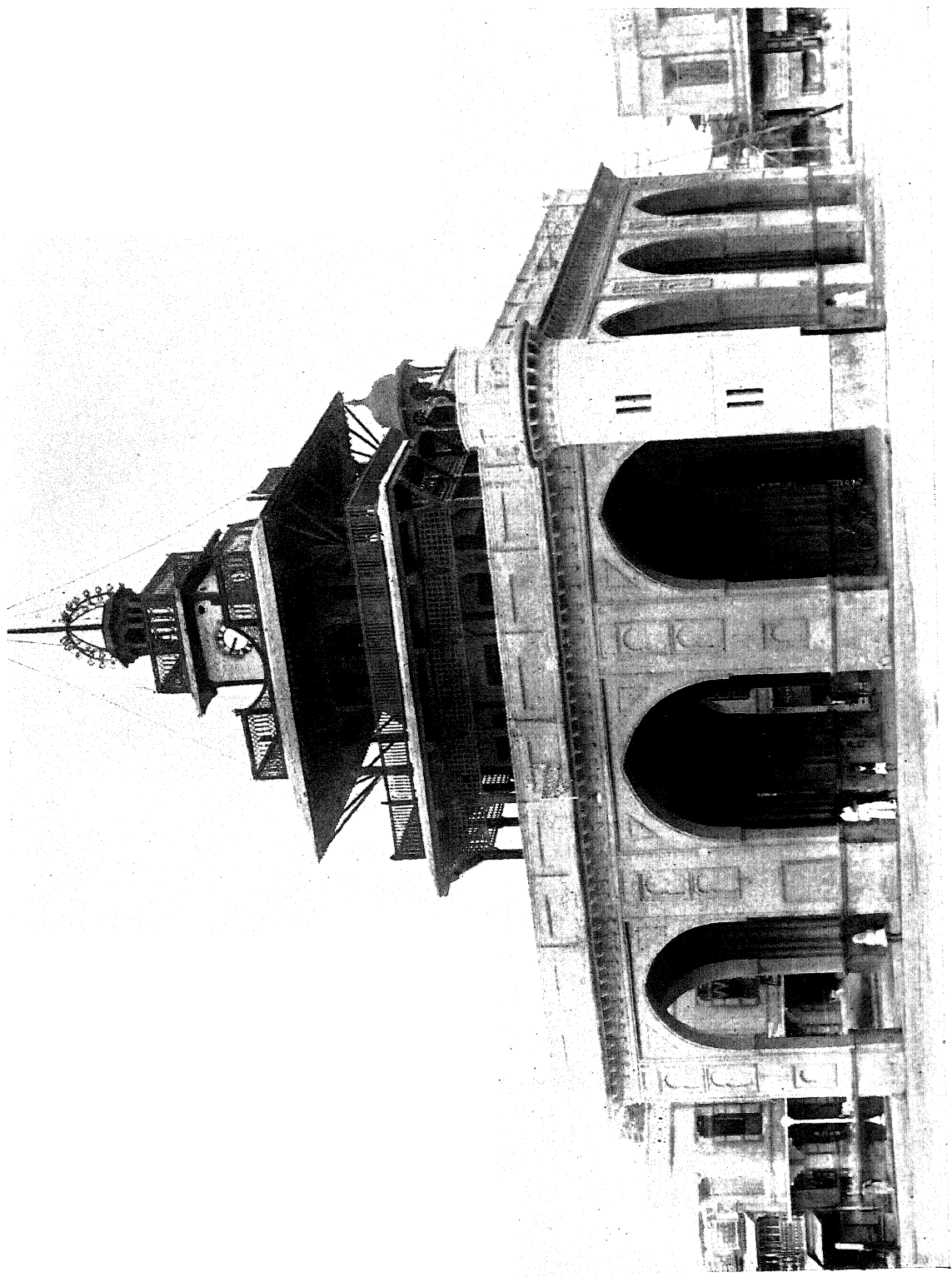
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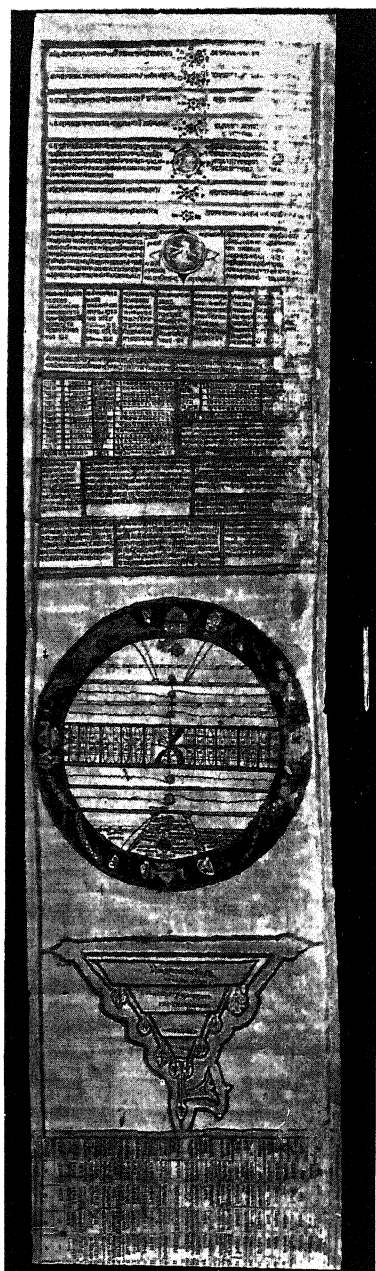
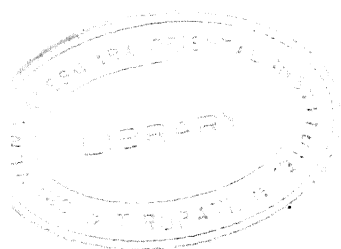


The Māndvī Gate at Baroda.

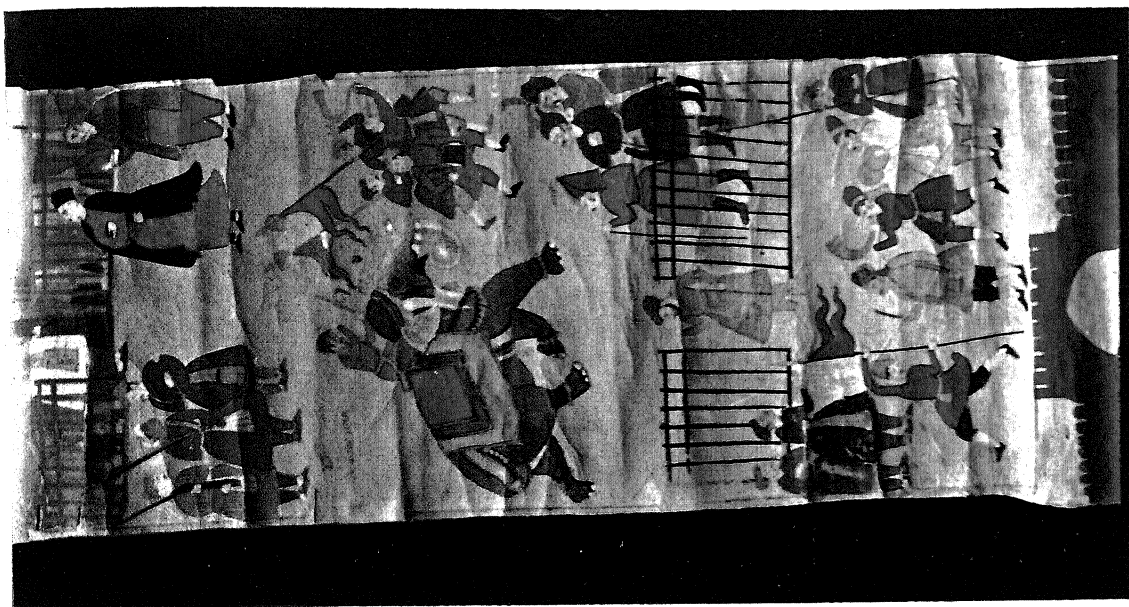


The Sangrahaṇī-sūtra from Pāṭan.

Plate IIb

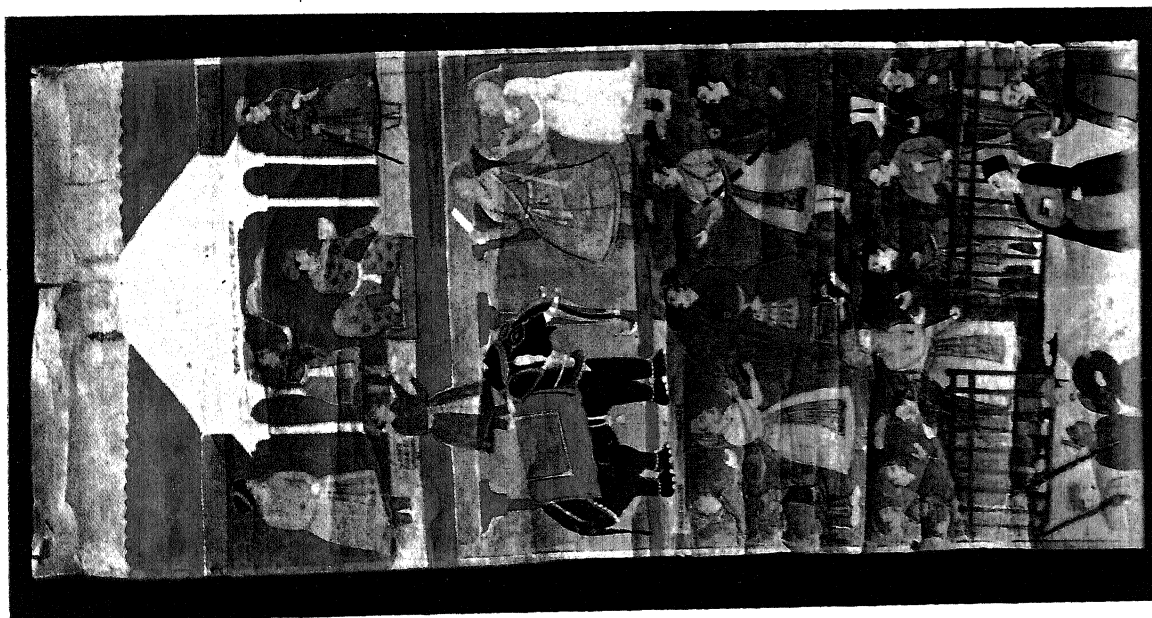


The Saṅgrahaṇī-sūtra from Pātan.



b

The Vijñaptipatra proclaiming Jahāngīr's farmān re: animal slaughter.



a

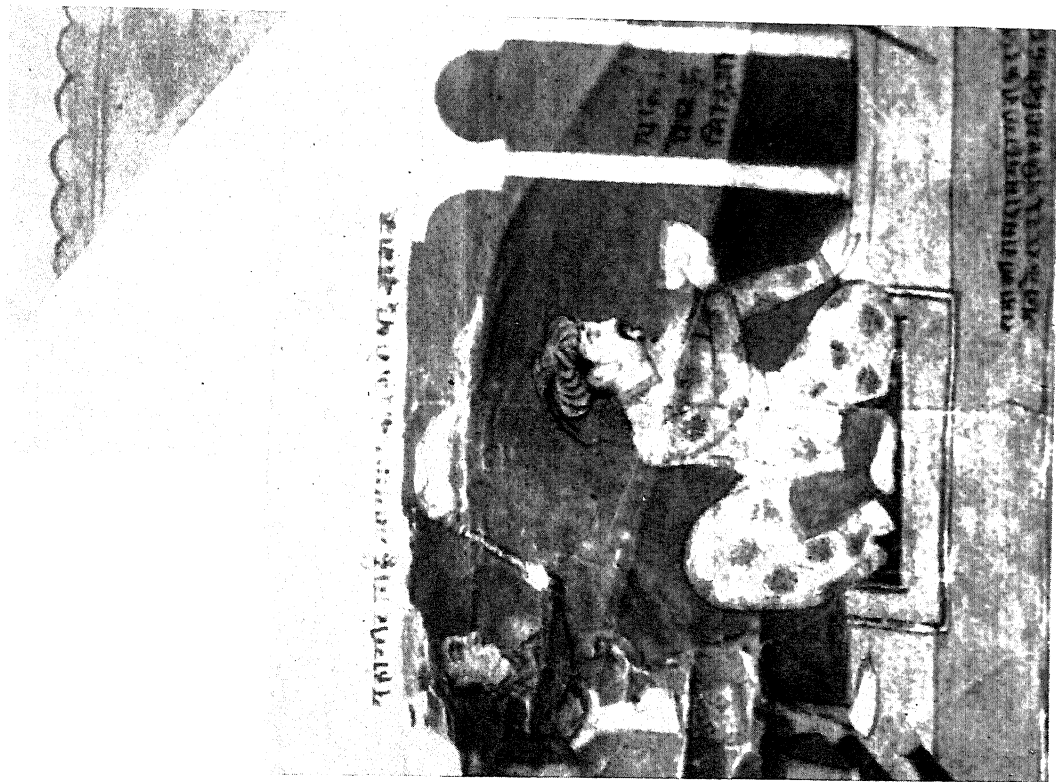


a

The Vijñaptipatra proclaiming Jahāṅīr's farmān re: animal slaughter.



b



a



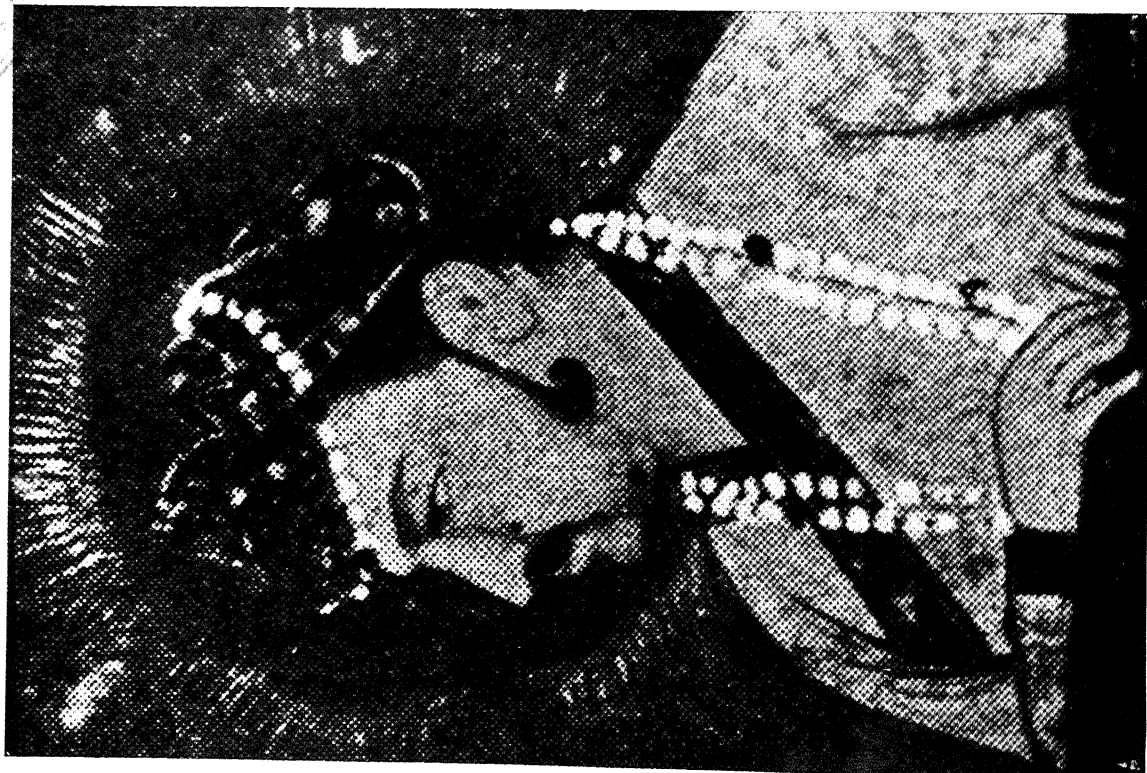
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Portraits of Jahāngir.

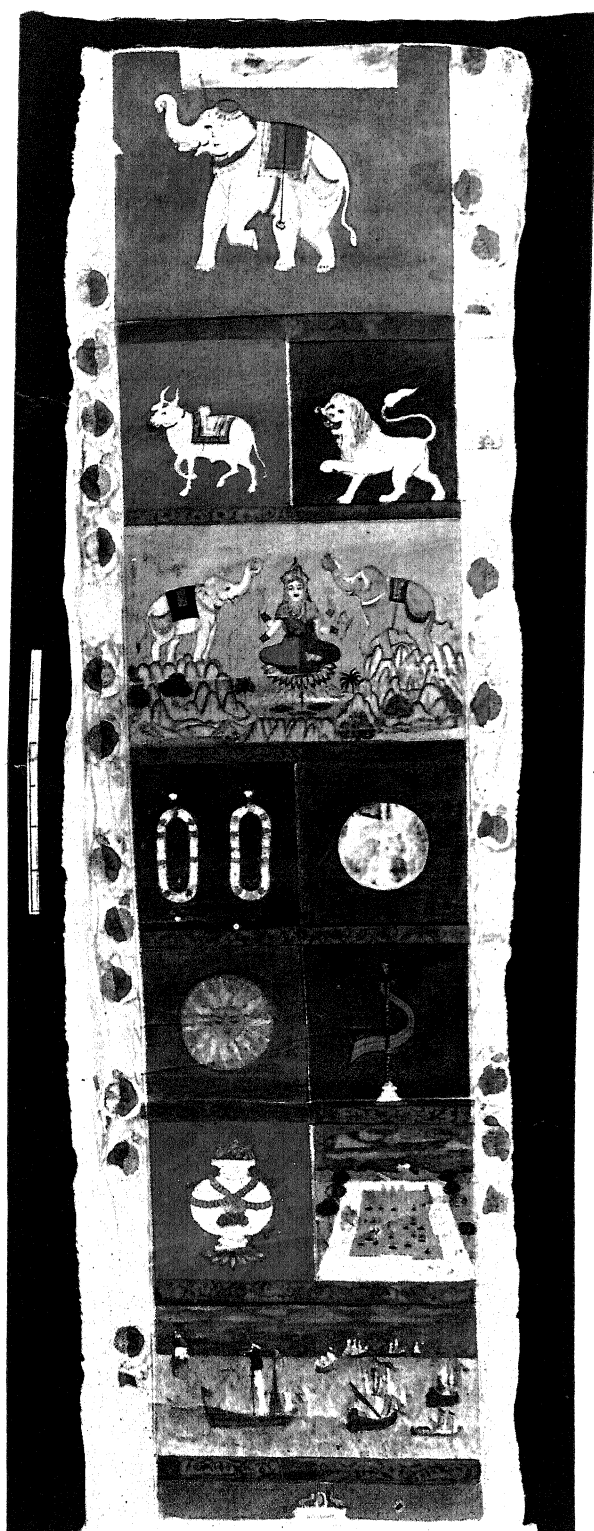
Plate VI



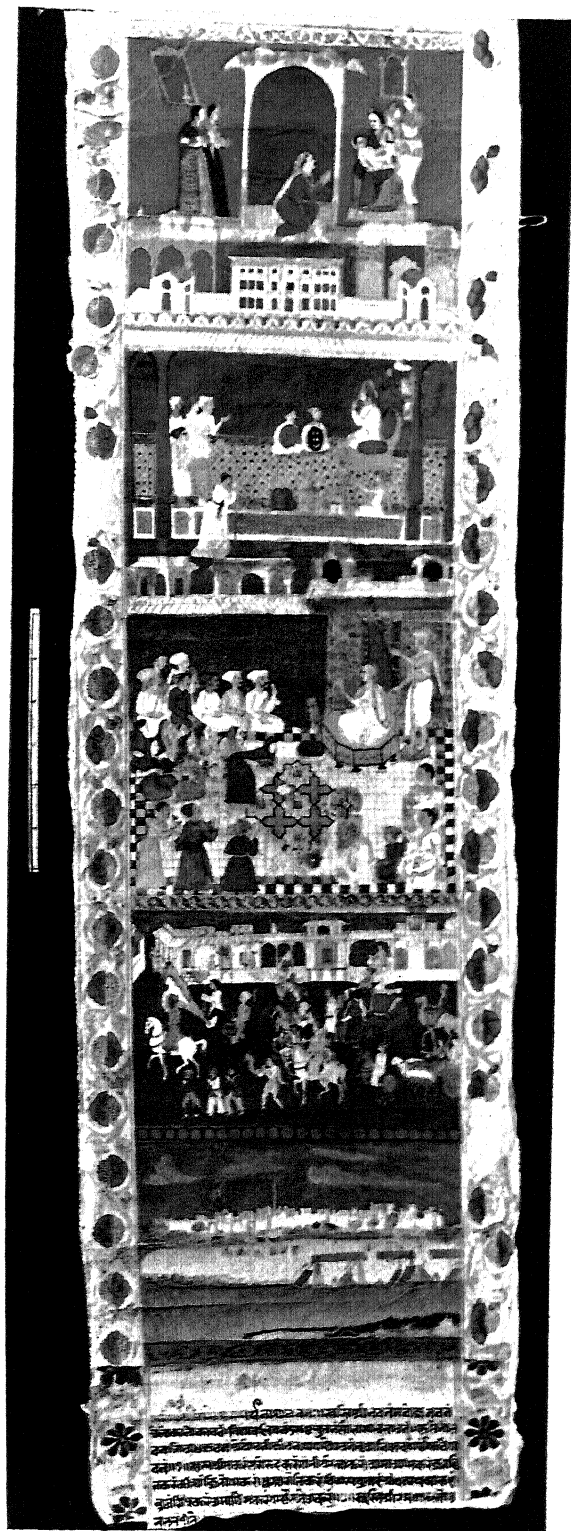
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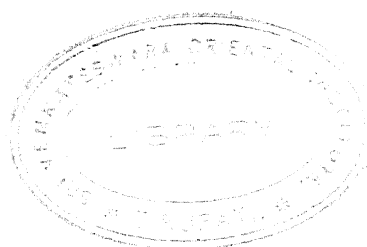


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b

A Vijñaptipatra of the 17th century.





a

b

A Vijñaptipatra from Sirohī, dated V. S. 1782.

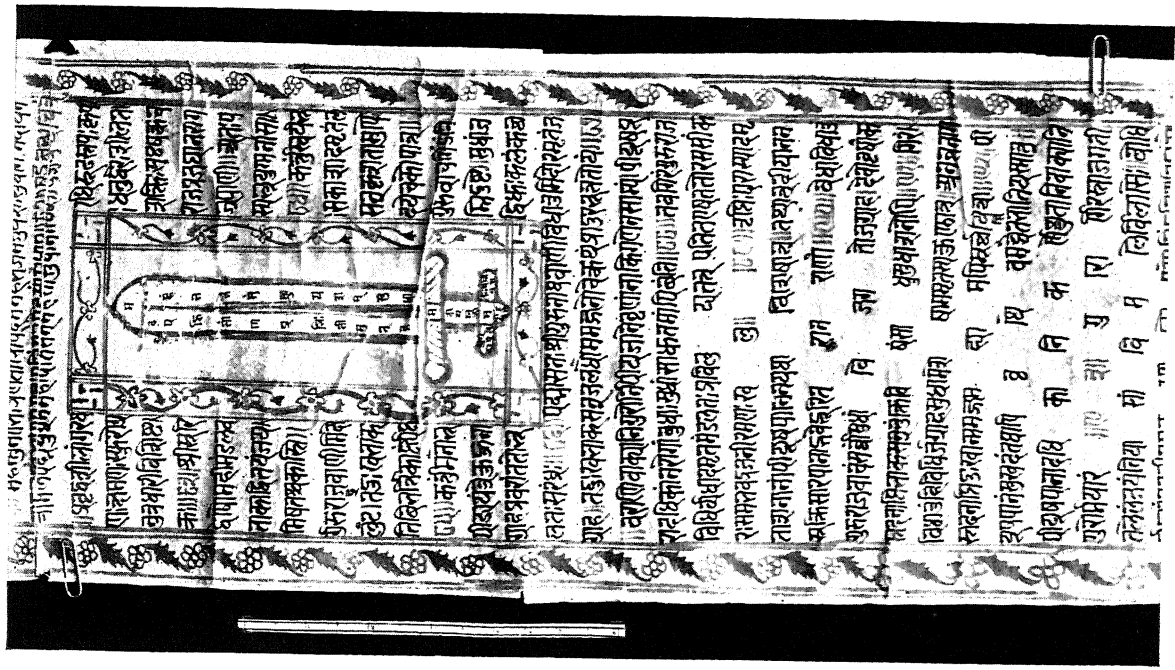
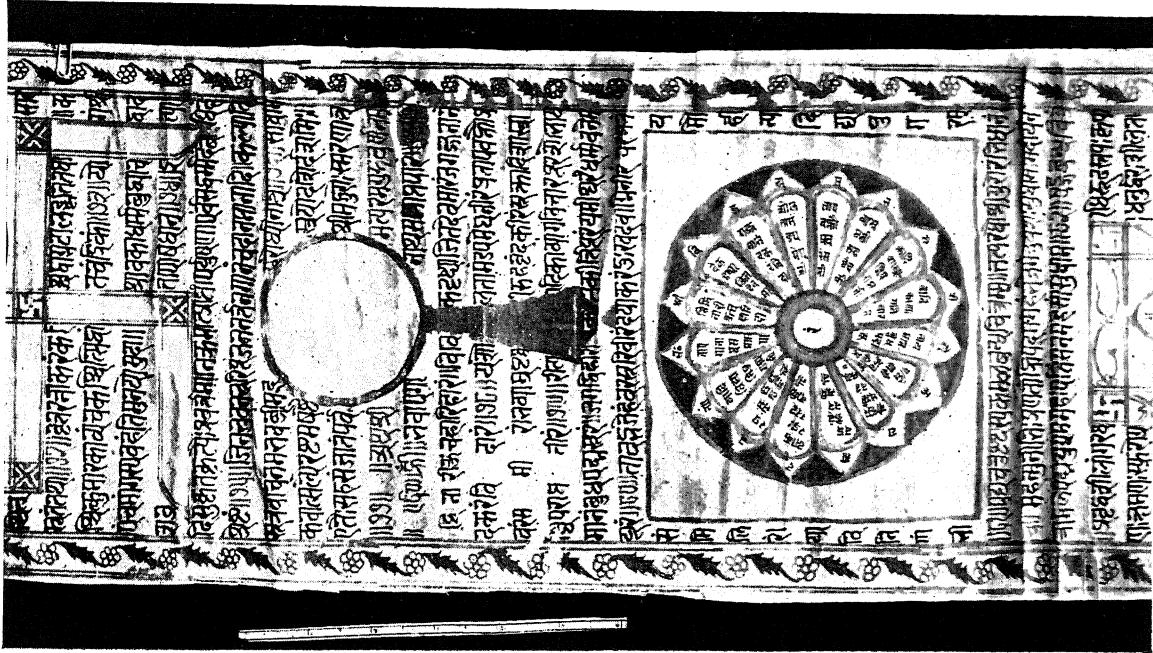


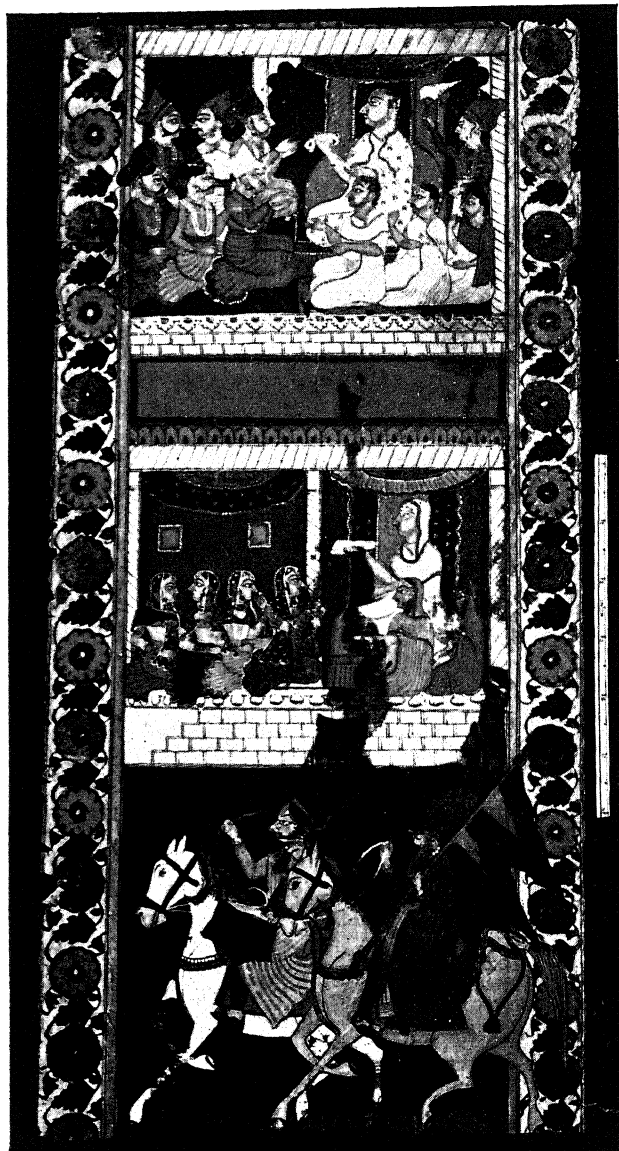
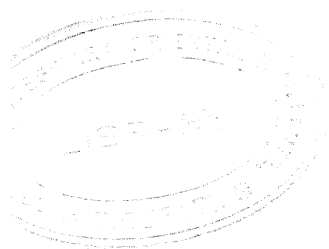
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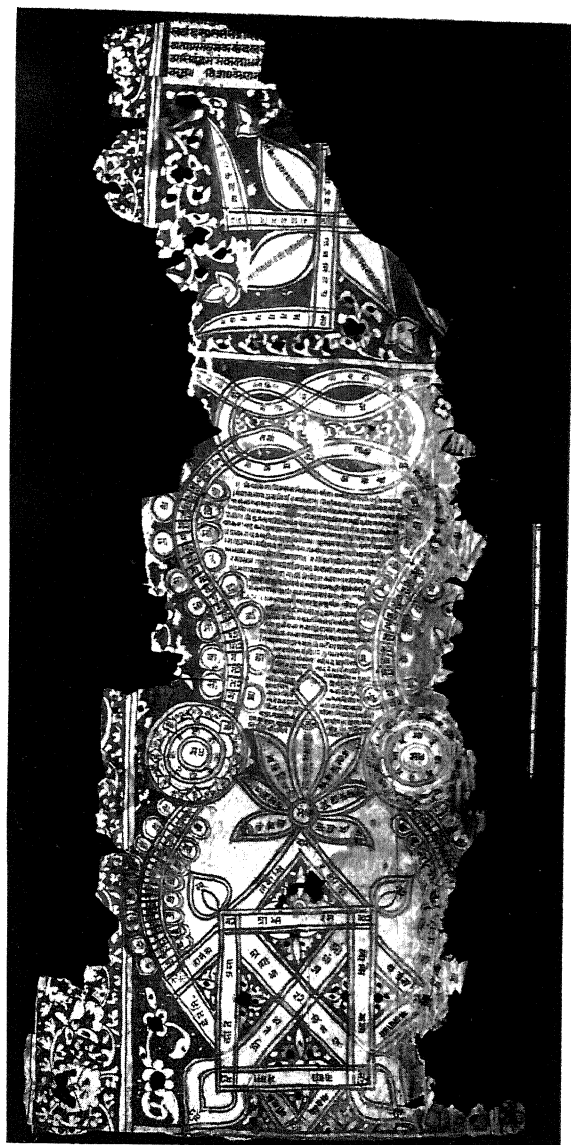
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A Vijñaptipatra from Sirohi, dated V. S. 1782.





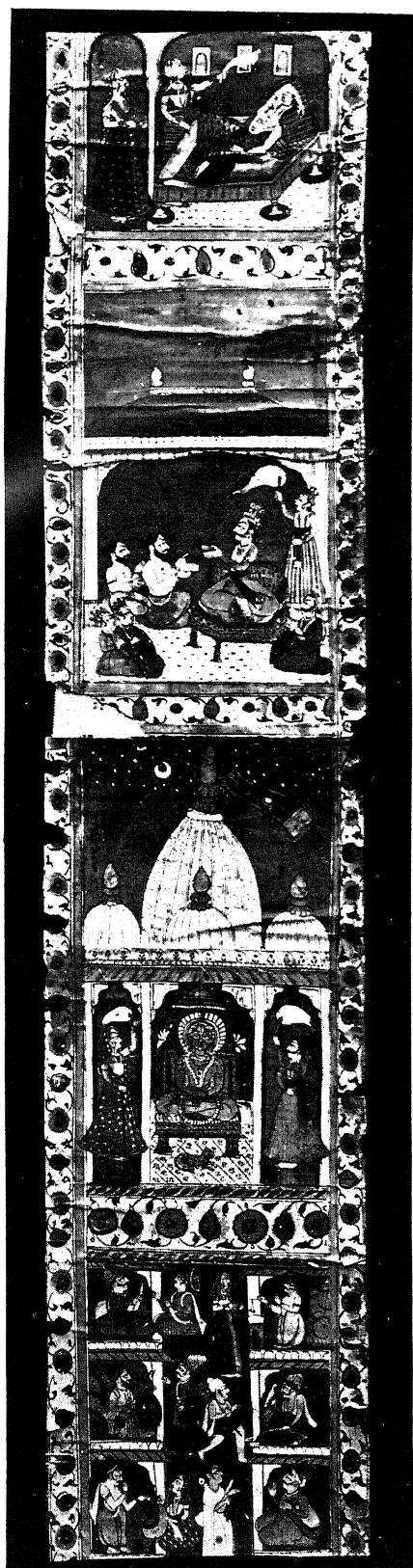
Fragment of a Vijñaptipatra.



Fragment of a Vijñaptipatra.



The Jodhpur Vijñaptipatra dated V. S. 1848.

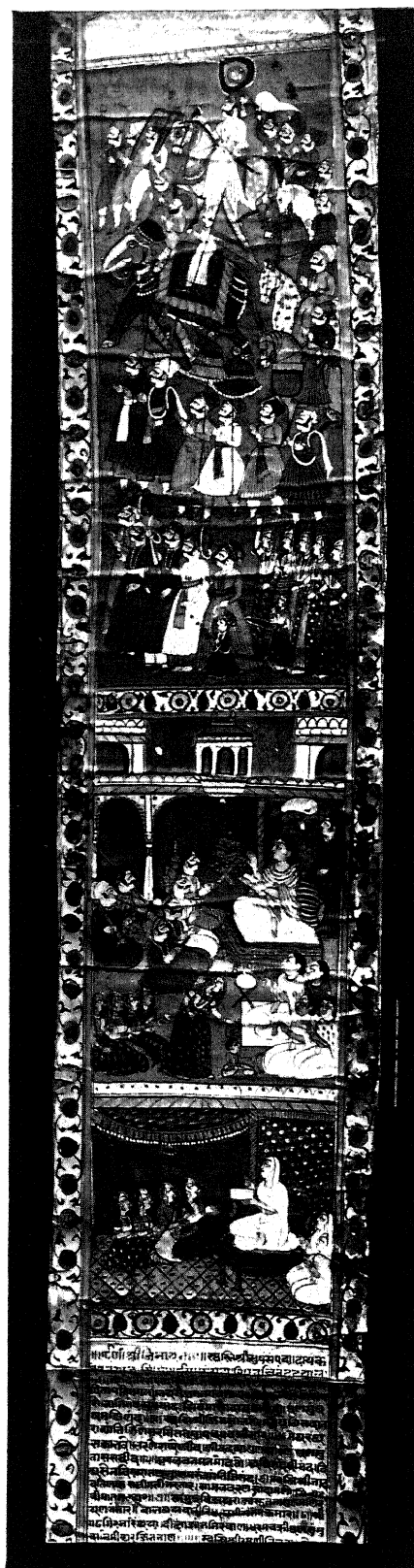


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The Lodhgar Vijnanpintra dated V. S. 1848.



a

The Jodhpur Vijñaptipatra dated V. S. 1848.

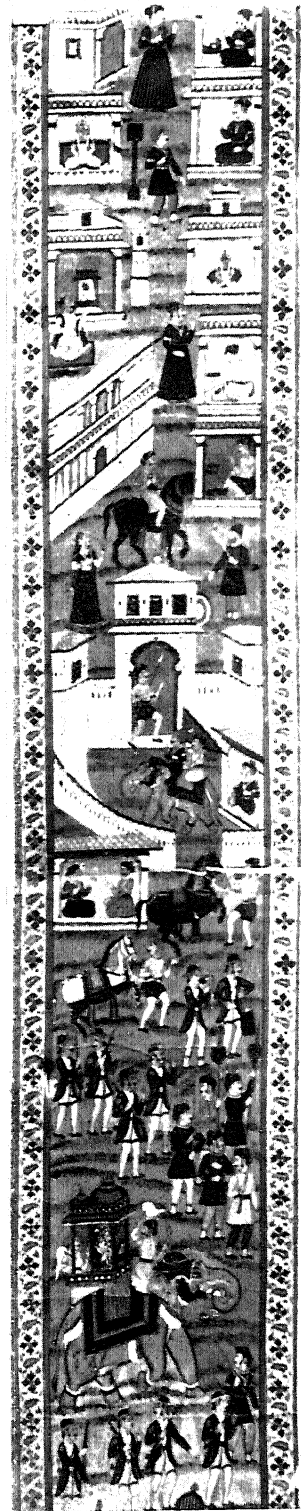


b

The Baroda Vijñaptipatra dated V. S. 1852.



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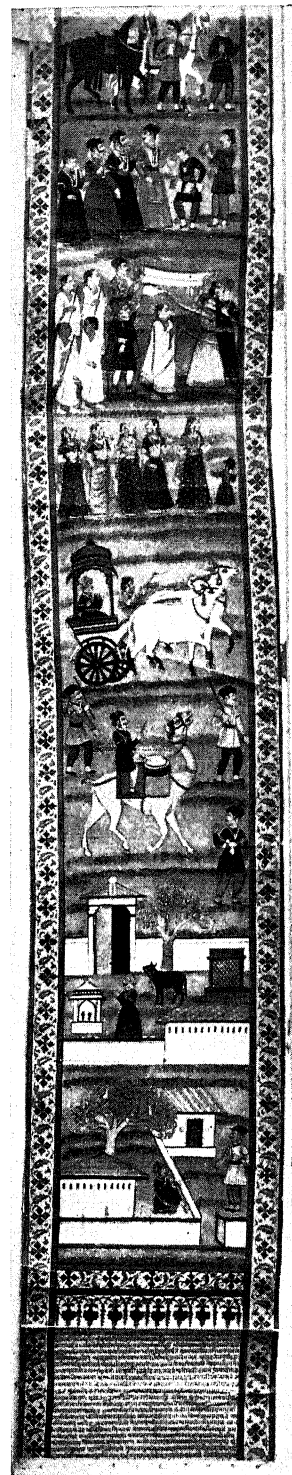


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The Baroda Vijñaptipatra dated V. S. 1852.



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The Baroda Vijñaptipatra dated V. S. 1852.

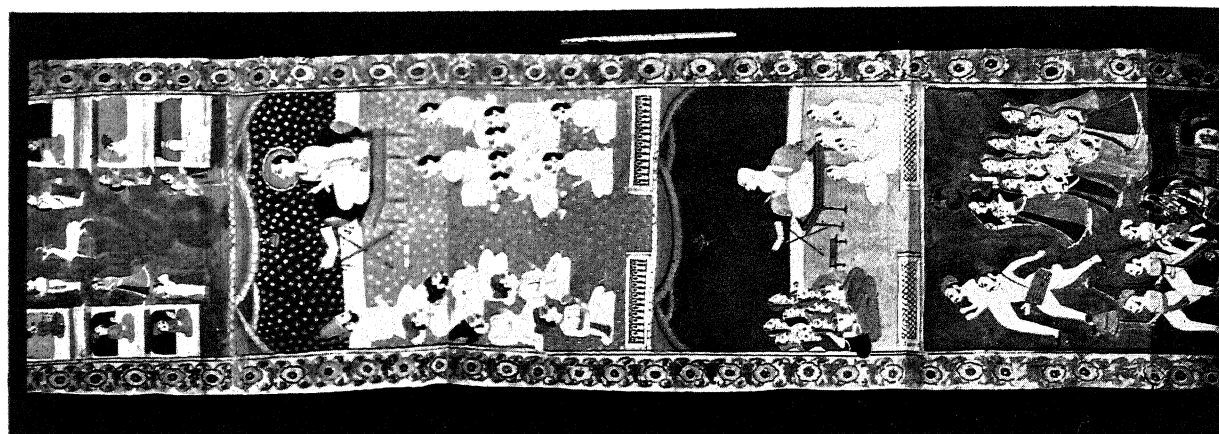


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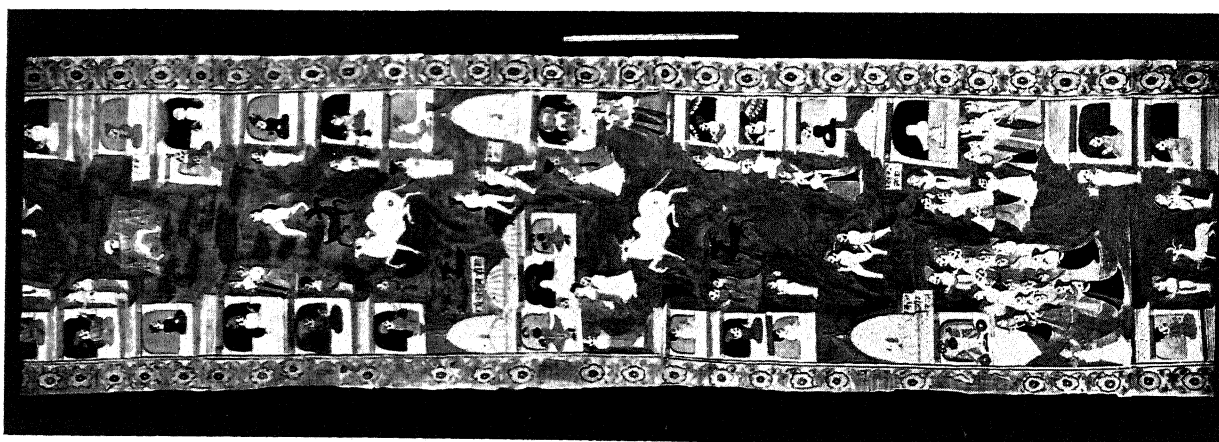


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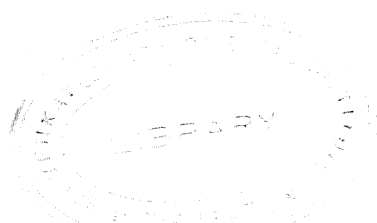
The Vijñaptipatra from Rajnagar.

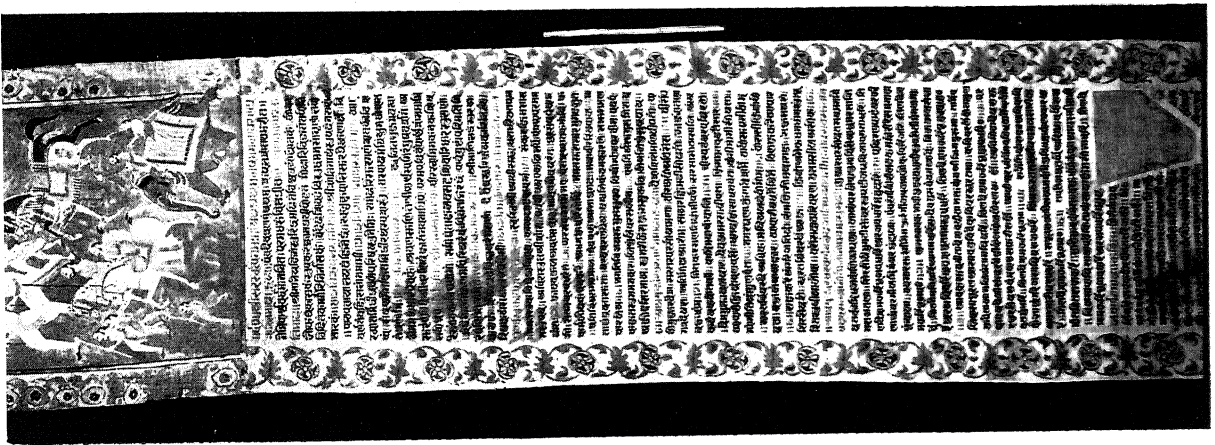


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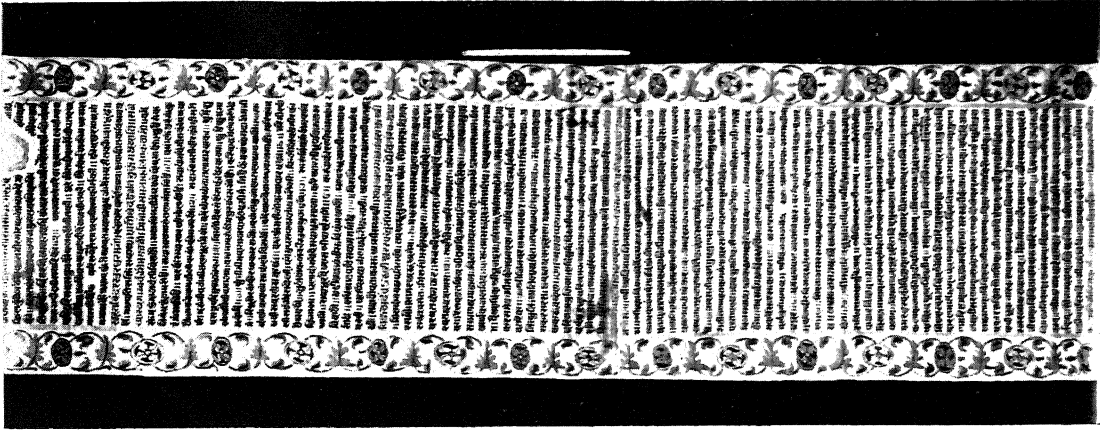
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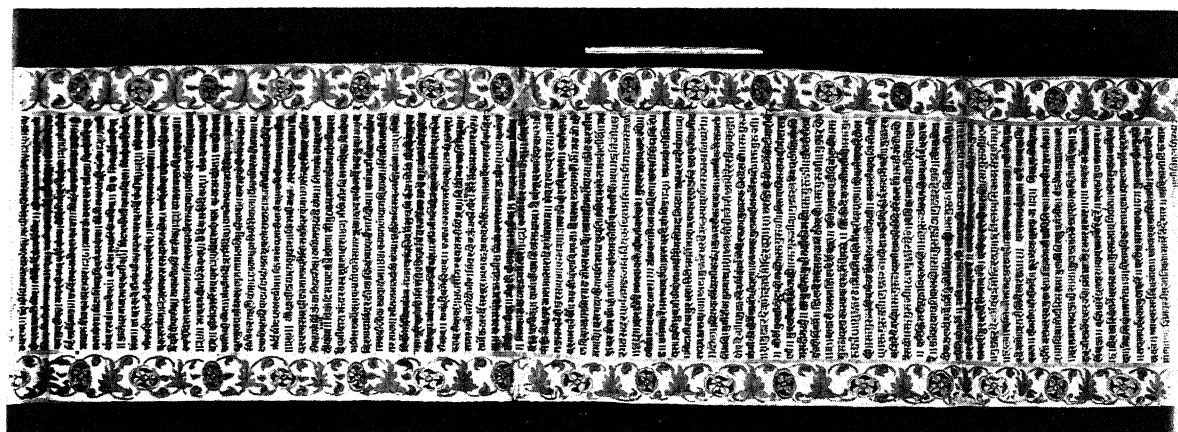




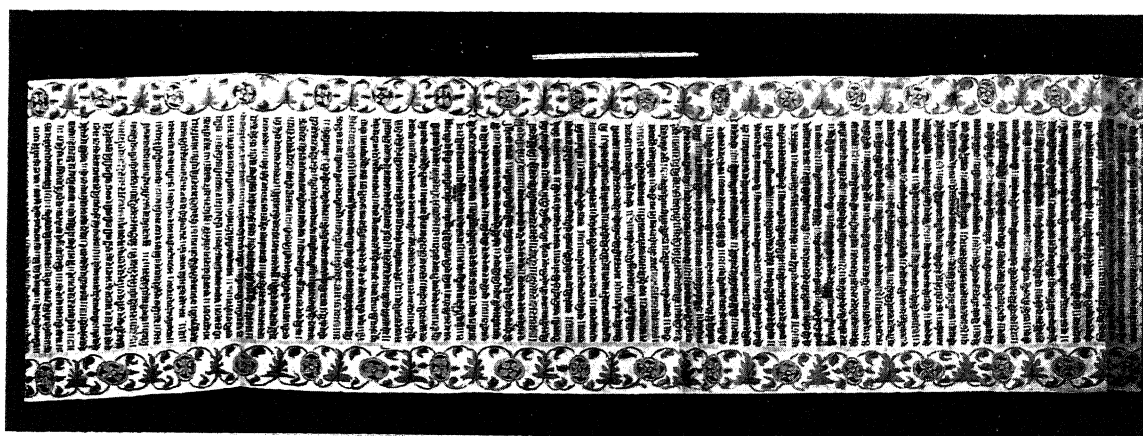
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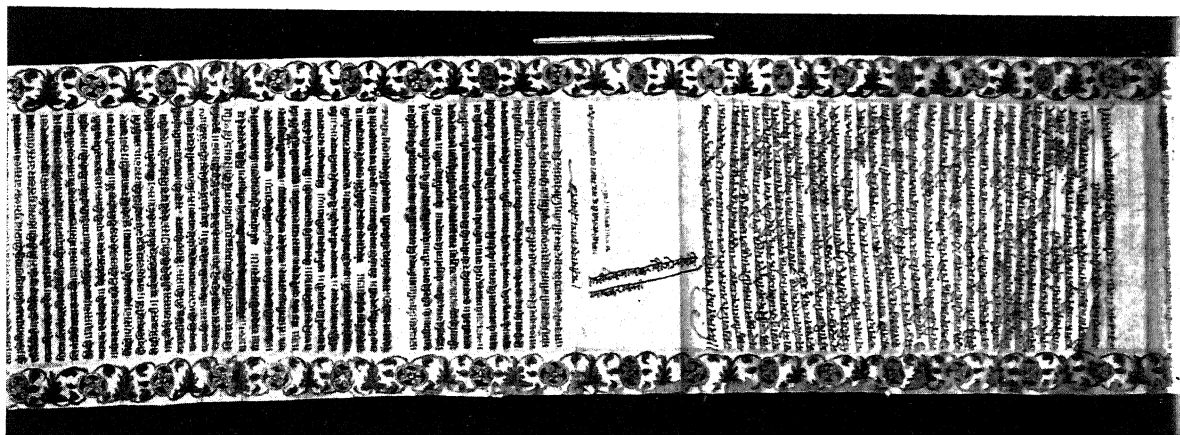


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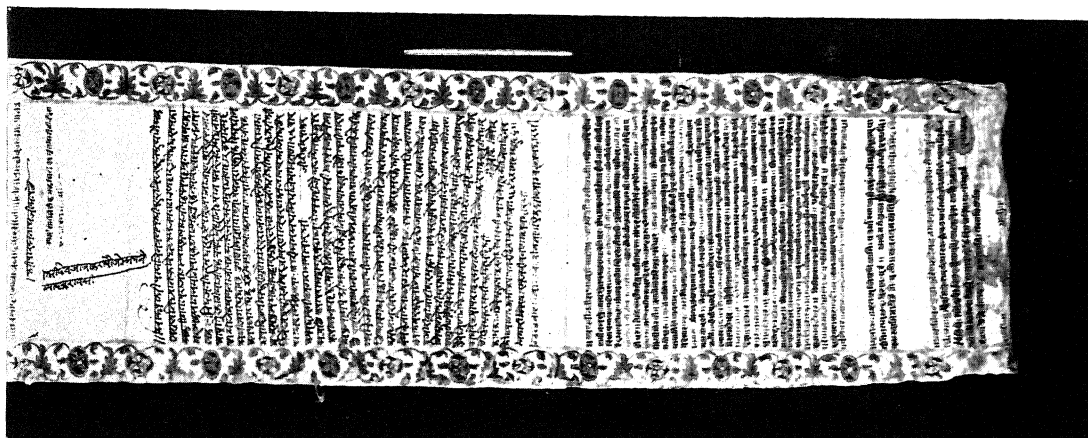


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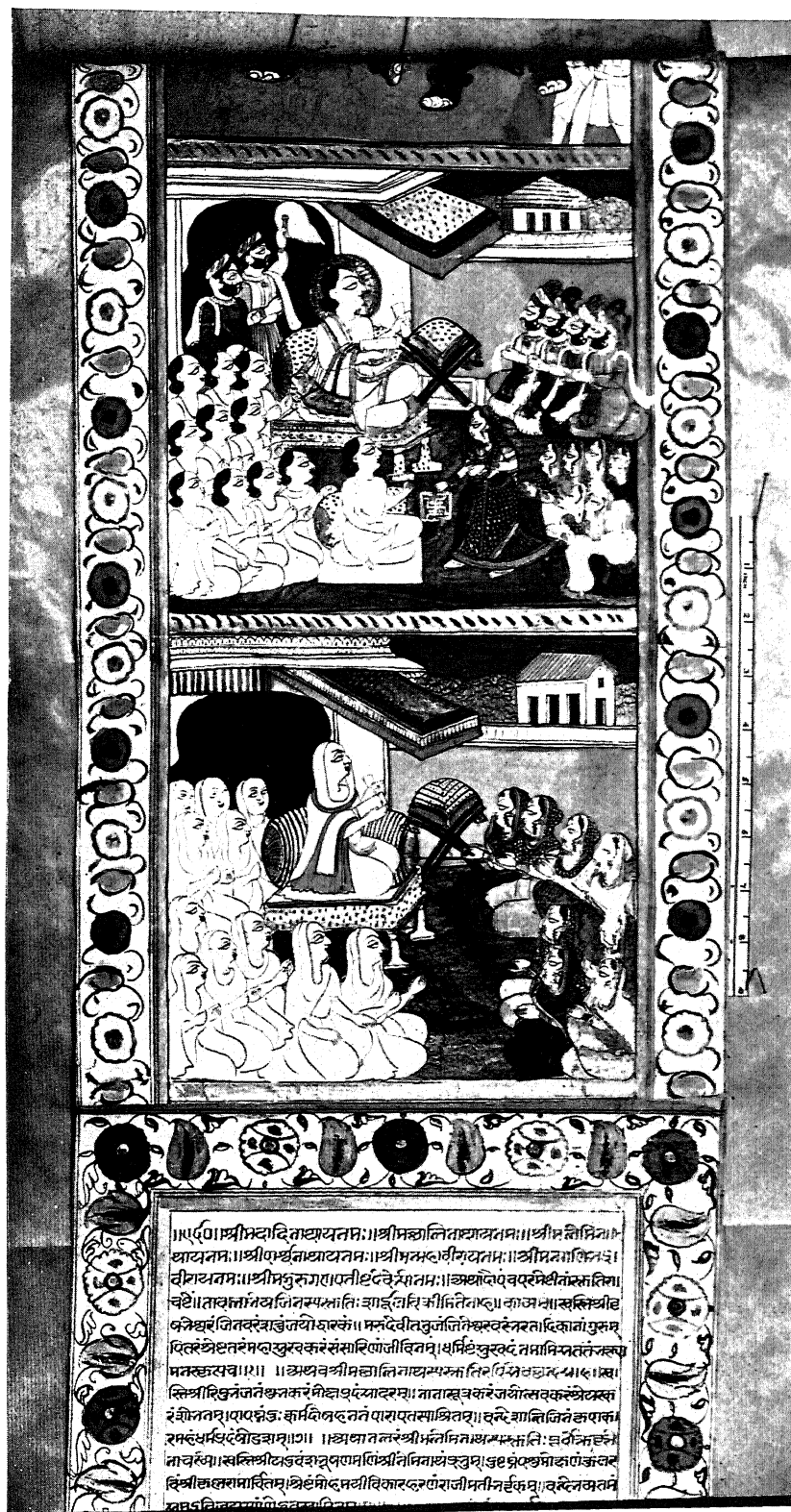


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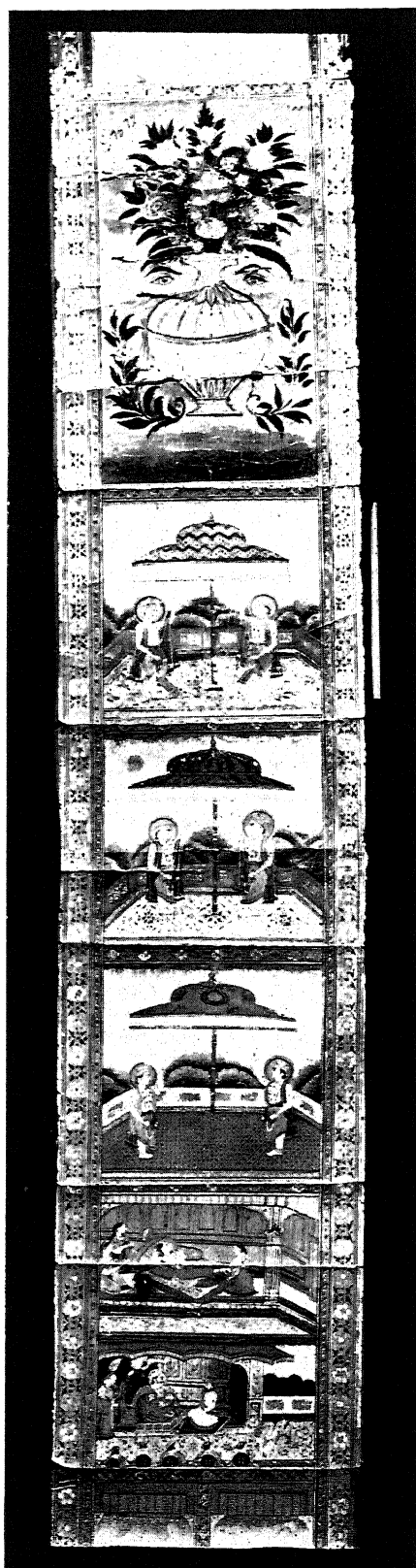
Vijnaptipatra from Jodhpur V. S. 1892.



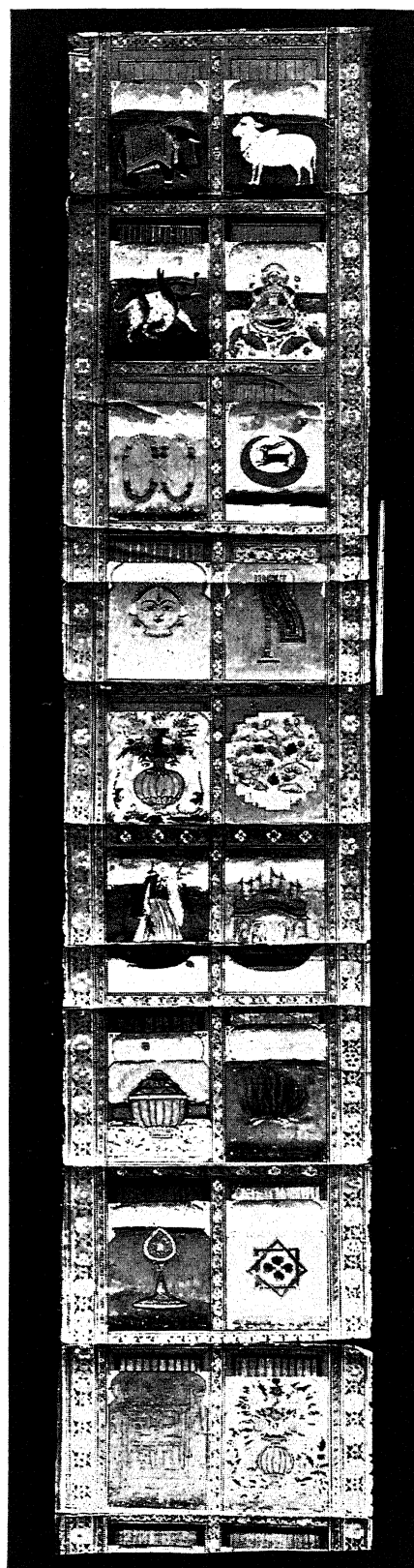
The Vijñaptipatra from Jodhpur, dated V. S. 1897.



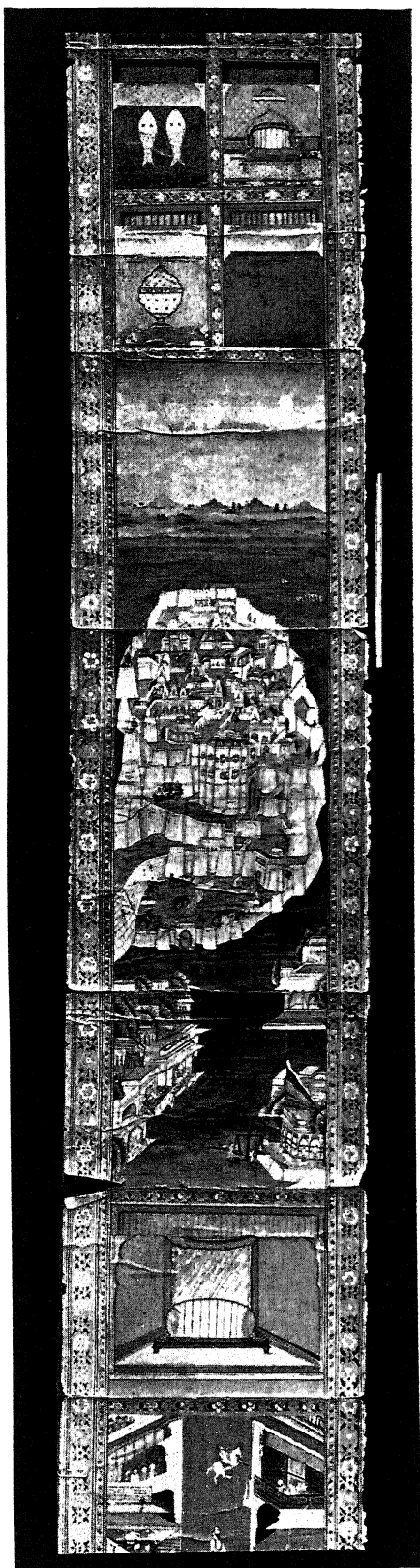
The Vijñaptipatra from Jodhpur, dated V. S. 1897.



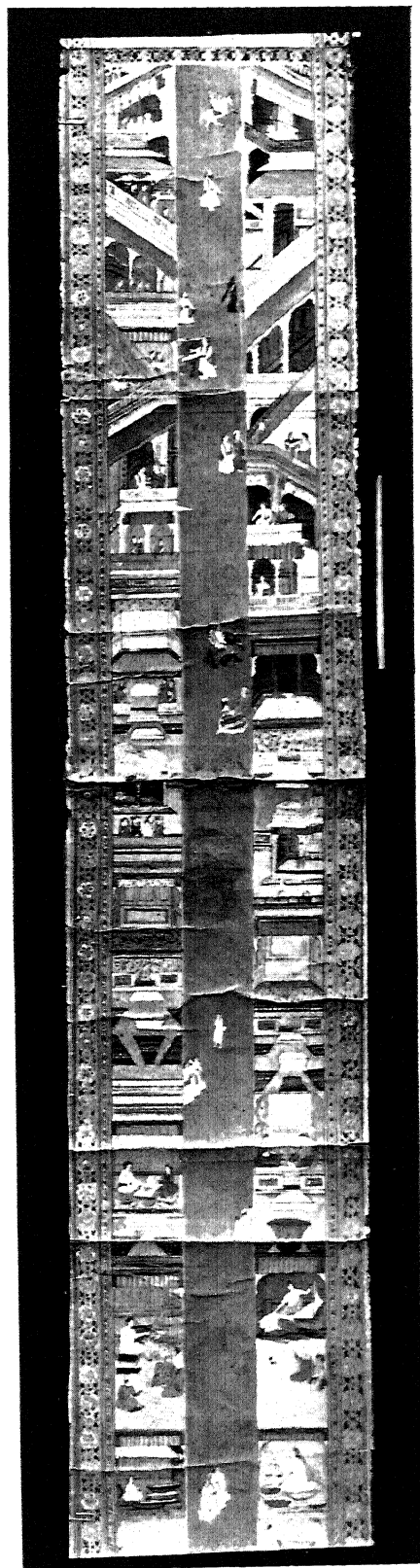
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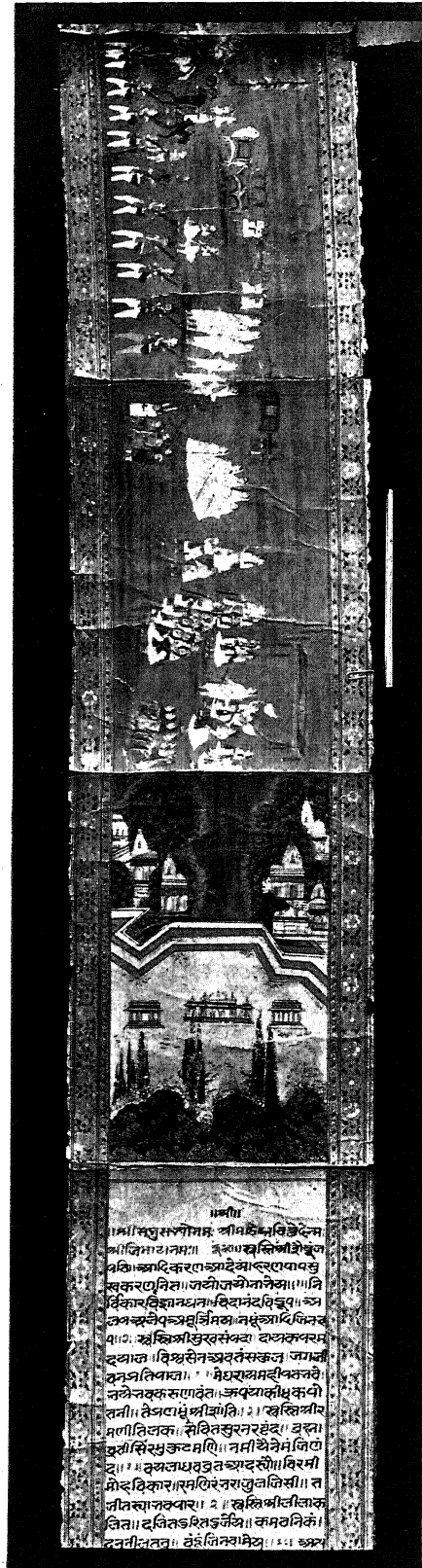
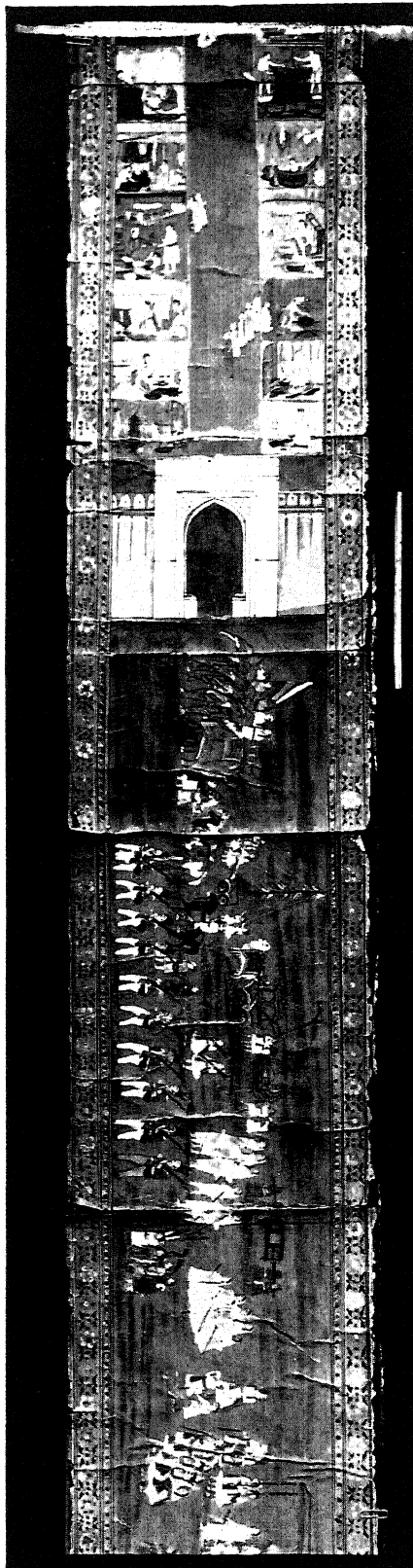


a



b

A Vijñaptipatra from Oriental Institute, Baroda, dated V. S. 1916.



a

b

A Vijñaptipatra from Oriental Institute, Baroda, dated V. S. 1916.

